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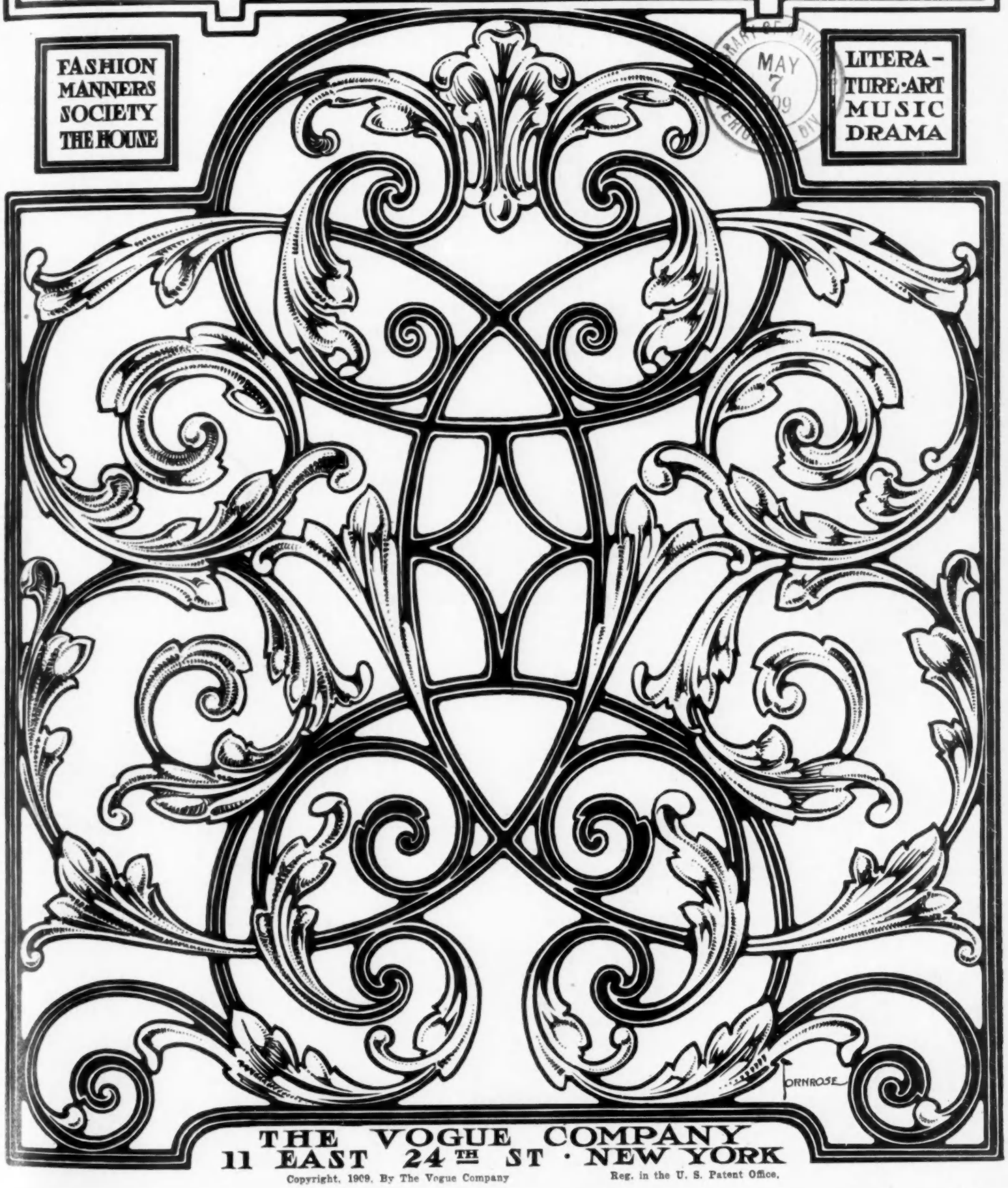

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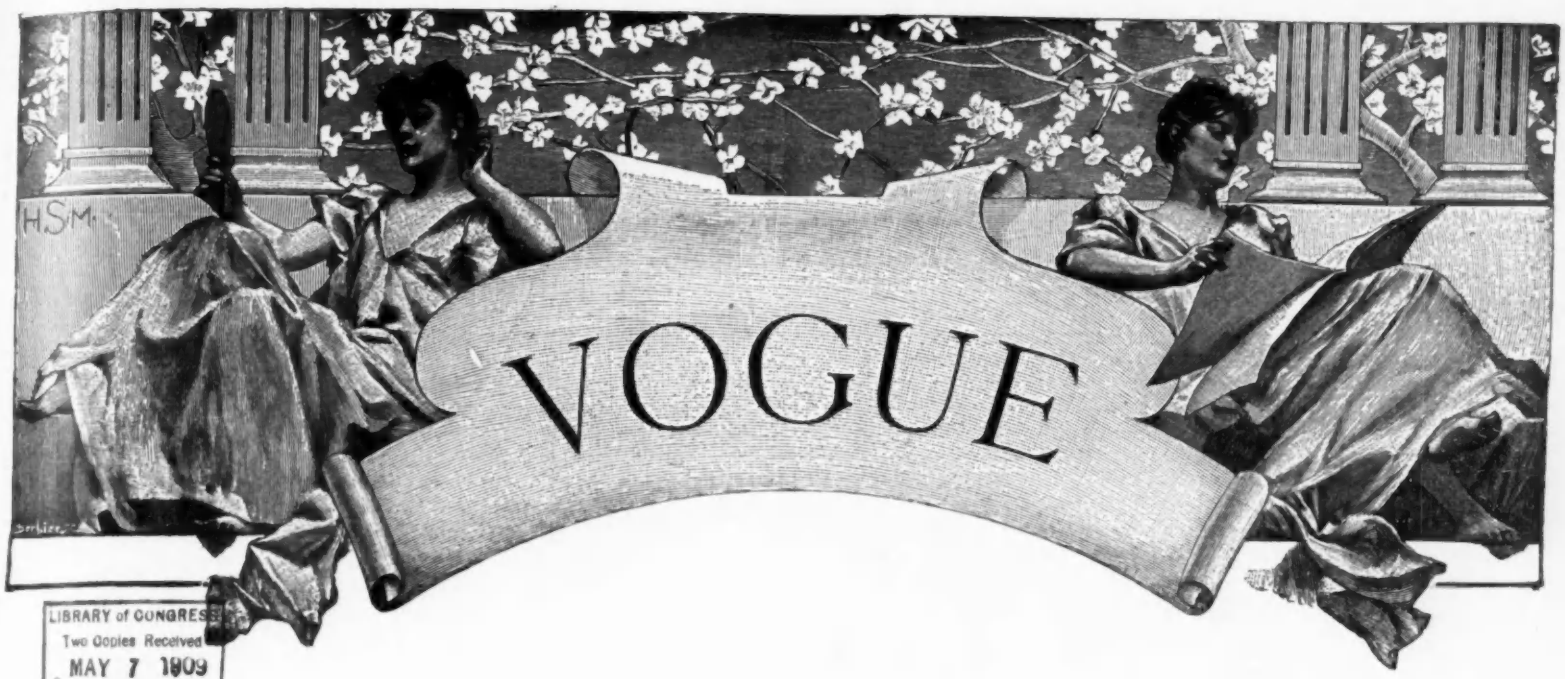

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Outing Number

The Annual Outing Number of Vogue which is to be published 20 May will be devoted to Special Outdoor and Summer Interests. There will be smart fashions for various sports and outdoor functions. The delights of House-boating and how to construct one will be told about by a practical Houseboater. Sun dials and Water Gardens make another feature of interest. A page of Attractive Country Houses and one of pretty little Bungalows will be published. Gymkhana games as a summer entertainment at country estates and the possibilities of a Canoe Picnic will be helpful suggestions for the summer hostess. A clever short story and other special features besides the regular weekly departments will make this issue a large and unusually attractive number. Bound in a charming colored cover.

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VOGUE
MILLINERY SUPPLEMENT

FASCINATING HAT AND SUNSHADE
FROM GEORGETTE

A LOVELY MARIE LOUISE AND THREE STUNNING GEORGETTE MODELS

FOR DESCRIPTIONS OF HATS SEE PAGE 837

NEW FLORAL GARNITURES

There is a great fancy for flowers which have in other seasons been but rarely seen on hats, such as large lilies and irises, hydrangeas in big, puffy clusters, daffodils, acacias, azaleas and the like, and also the clematis, which is particularly strongly featured this spring, and is shown in velvet and silk development, but always in its beautiful natural coloring, deep purple, shading into a light, clear mauve.

Poppies are also in high favor, the large, trembling, petaled specimens, combined with many little tightly closed buds. They come in flaming scarlet and deep ruby, as well as vivid orange, soft, pale primrose and sulphur tints, and mauve and rose tones.

Hollyhocks made of soft, sheer silk, and looking natural and delicate in soft tones of mauvish silk, cyclamen and cream white, are often used in the shape of crown wreaths and semi-garlands, mostly without foliage. They look particularly charming on a hat of deep yellow leghorn or black horsehair or hemp, for then the soft tones are offset to the greatest advantage.

Too much stress cannot be laid on the popularity of the marguerite, both the yellow and the white. This modest flower is used wherever possible, in wreaths and large clusters, and in dainty little aigrette-shaped sprays, with or without the gracefully shaped, dark and light green foliage. It is also seen in conjunction with vividly tinted bluets, with golden mimosas or buttercups, as well as with roses of all colors and sizes.

Sweet peas, wistarias, and all the many similarly shaped little blossoms also occupy an elevated rank this season, this being probably due to their exceptional grace and the lovely color blends that may be attained with their assistance, without the slightest danger of trespassing on the laws of nature. These flowers are in almost every instance employed in their original coloring.

Cowslips and anemones, tiny meadow daisies, forget-me-nots, heliotropes, mignonettes, snowdrops and campanulas, all are used this season, forming ropes, or trailing loosely, or else in the shape of solid, compact embankments, rosettes and clusters. Often they cover entire crowns, or at least encircle them in a wide, solid band effect.

Hyacinths in white and soft blue, in pale pink and deep rose, and in fact in every conceivable color, natural and otherwise, also make a charming trimming, especially so when bunched up in a little, slender, pyramidal bouquet and erected in the centre front or at the side of a smart turban. The same may be said of the primrose, whose natural coloring is also exquisite, and which boasts of rich, sap green leaves with a peculiar velvety sheen on their surface.

Garlands made of lilac blossoms and foliage are "le dernier cri" for trimming crowns. In conjunction with them a touffe of the entire lilac bunches is very often employed, and is unusually effective.

Roses, from the tiniest pompon rose up to the most fabulously large peony, are among the most prominent of the new floral offerings, and they, of course, offer particularly great possibilities with regard to gorgeous combinations and blends.

The camellia and gardenia are also comparatively new acquisitions, and if judiciously and discreetly employed they are very effective indeed, even though a trifle stiff. They come in rich, deep rose and pale pink tints, as well as in a delicate greenish white, and are clear and transparent as wax, with a wealth of glossy, sombre green foliage.

Lilies of the valley are "en masse," in large, graceful sprays, and made into touffes and fence-bands around crowns. Frequently also entire crowns are made of these dainty little blossoms and their light green, gracefully shaped, elliptic leaves.

When combined with a bunch of large, deep purple violets they look particularly charming in their pure, virgin white, and, therefore, this combination is in high favor. Sometimes a spray or two of maidenhair or asparagus fern is added to the lovely ensemble, making it doubly alluring.

Mention must be made that the use of ferns is without limit. The smart, graceful effect they produce is only fully realized now, and they are employed either with flowers or without, on chapeaux of the most exclusive kind.

Foliage of all kinds is equally strong this year, that of lilacs, roses, lilies of the valley and acacias heading the procession. It is not at all a rarity to see an entire turban or the crown of a large hat completely swathed with foliage, with just a few stray roses or other flowers peeping out from it at irregular intervals, and with perhaps a touffe of the same flowers, or different ones fastened at the side, affording the sole garniture.

Cherries in soft, beautiful tones are profusely employed, also grapes in greenish gold, in deep vermillion, and dull gray-blue, also in gold, silver or other metallic development. Gooseberries, currants, raspberries, strawberries, blackberries, hawberries and wild vine have come in very profusely, and are now imitated in such perfection that they come close to nature, and look exceedingly luscious and tempting when placed on a hat. Hazelnuts, too, are shown, and so are small chestnuts, plums, apples, peaches, and oranges in ordinary as well as mandarin size.

A quaint new feature is to combine a mass of small flowers—little rambler roses, forget-me-nots, hyacinths, lilacs and cowslips, for instance—with berries; all in natural tints. This creates a pleasing effect, and is particularly "d'accord" with the Empire and Rococo shapes so much liked just now.

CHARMING GARDEN HAT BY REBOUX

DESCRIPTIONS OF ILLUSTRATED MODELS

SUPPLEMENT COVER

No more charming complements to the summer wardrobe could be selected than the hat and sunshade shown on the supplement cover. Both were designed and executed at the atelier of Georgette, and originally were intended for the Grand Prix at Longchamps. The hat of fine pressed leghorn is a graceful Louis xv shape, with tall, straight, slender crown, and very broad brim, the latter drooping slightly all around and depressed in a flat dent at the right side, so that the smooth satin facing of marjolaine (pale wistaria blue) satin, and the leghorn border outlining it become partly exposed. Broad velvet ribbon in the tone of the facing encircles the crown in loose folds, and furnishes a splendid background for the graceful Rococo garland of little pale mauve and soft pink primroses and greenish white heather, which trails about the base of the crown. A thick cluster of the same flowers, with a little knot of tiny Rococo roses in faded tones of pink and rose is disposed over the dent at the right side of the brim and affords a lovely finishing touch. The parasol is a frail, infinitely soft affair of wistaria-colored chiffon, over a mousseline de soie foundation in palest pink, and its garniture consists of garlands of primroses and heather, in colors to match the flowers on the hat, placed over each second rod, and a full tuft of the same dainty flowers encircles the tip.

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Upper left.—There is nothing more effective and suitable for midsummer wear with dainty lingerie and lace gowns than a flower-trimmed leghorn hat on the order of the one here illustrated. The crown, which is tall and cylindrical, and quite slender, is succeeded by a brim of considerable expanse; this droops on all four sides, and is deftly raised at the outer edge of the left side, forming a diminutive revers, which produces a delightful profile line. A wide, softly crushed torsade of velvet ribbon in a dashing cerise tint is folded about the crown, and it effectively offsets the delicate yellowish cream tone of the leghorn and the lovely coloring of the mound of lilacs and roses, which is massed over the crown—rich, deep amethyst tones shading into a dull, vague mauve prevail in the lilacs, while the roses are in the wonderfully soft, pale tints of the famous Malmaison variety—a clear blush pink, with touches of apricot, and of deep cream.

Upper right.—Nothing could be simpler in outline and more stunning in effect than the Georgette hat in the upper right corner. This is a large pressed leghorn shape á la Louis xv, with imposing contours, and a rich garniture of gorgeous ostrich plumage. The crown is tall, straight from headsize to top and of moderate circumference, and the broad brim droops softly in the front and at the right side, capeline fashion, while at the left side it is raised so as to form a revers, which lengthens out slightly over the back, as well. Through this treatment of the brim the finely shirred taffeta facing on the under side becomes exposed. It shows a deep, warm pinkish tone of khaki. The crown is in its entire hight encircled by a softly folded band of taffeta ribbon in the exact tone of the facing, and at the left side, where the ends meet, the trimming is disposed, seven superb ostrich plumes, of graduated lengths, all exceedingly fine-stemmed and long-flued, and showing the entire gamut of clear greenish-gold citron tones.

Lower left.—The characteristic feature of this model is the unusual simplicity of its conception; it originates at Georgette's. It appears that fine woven straw materials, such as hemp and leghorn, are preferred by this clever designer, for she employs them very lavishly, the majority of her latest chapeaux being in this development. In this instance, fine pressed old leghorn in the natural, rich yellowish tones was selected. The crown is of unusual hight, and appears a great deal more slender than it actually is on this account; as to the brim, this is constructed somewhat along the outlines of the original poke bonnet, for it droops gracefully at the side, while at the front and back it is curved up a little, and its under side is masked with a shirred section of shimmering "changeant" taffeta in tones of antique gold and metallic mauve; this facing is also characteristic of the Directoire period. The crown is encircled with a twist of very wide taffeta ribbon in the exact texture and coloring of the facing, and in the centre front trimmed with a simple little bow of the same, and the trimming proper consists of a tall, but rather meagre panache of ostrich plumes in tones to harmonize with hat and ribbon garniture, which is erected near the back, at the right side.

Lower right.—Leghorn is having an unusually great vogue this season, and is employed for developing the exquisite model from Marie Louise shown in this illustration. The shape is made of the supplest, finest leghorn, and is formed by a very wide, rigid brim, faced with pure white yedda, and showing the faintest little droop at the back and left side, and a bowl-shaped crown of imposing hight, which, however, is perfectly balanced by its circumference, and thus does not give any indication of bulkiness or overweight. Two sprays of large, full blown roses in the loveliest Malmaison tints (deep, yellowish pink, the color of the seashell at the inner petals, and delicate cream, with just a hint of pink at the crinkled outer ones) are arranged about the crown, encompassing it like a wreath, producing an absolutely delightful color combination in conjunction with the rich, deep green and rust brown natural foliage, and the dainty sprays of clear blue forget-me-nots, with which they are interspersed.

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A favorite design from Reboux, representing one of the most stunning models of the season, is illustrated on this page. This is a very large Rococo shape of pressed yedda, showing a soft tone of Neptune (the latest in dark blue, very deep and warm, and distinguished by a peculiar undertone of gray-green, which lends it lovely metallic reflexes). Like all hats of this type, the brim is the most important feature, that which lends the entire ensemble its "cachet" of true eighteenth century grace; it is pressed down, in capeline style, in the front and back, and also shows this drooping tendency, slightly less pronounced, at the sides. In the trimming, too, the vogue for Louis xv effects finds expression, for it consists of the traditional Rococo wreath, full and wavily arranged over the loose, Neptune blue satin ribbon torsade, which encircles the crown—a carelessly arranged mass of little woolly border flowers in dull, quaint, "old-fashioned" tints of deep blue, hard violet, and infinitely tender, light amethyst, with trailing garlands of little rambler roses in natural tones of crimson and deep rose, interspersed. Although in marked color contrast, the blend is, nevertheless, exceptionally smart and pleasing.

SOCIETY

DIED

Clarke.—Suddenly, at West Orange, N. J., 30 April, 1909, Josephine Miller, widow of Robert M. Clarke.

Fellowes.—On Friday, 30 April, at his residence, 4 East 81st Street, Cornelius Fellowes, in the 70th year of his age.

ENGAGED

Bird-Shaw.—Miss Joan C. Bird, daughter of Mr. Charles Sumner Bird, to Mr. Louis Agassiz Shaw, of Boston.

Boulton-Herrick.—Miss Pauline E. Boulton, daughter of Mrs. William B. Boulton, to Mr. Newbold Lawrence Herrick.

Dumaresq-Whitney.—Miss Colette Dumaresq, daughter of Mr. Philip K. Dumaresq, to Mr. Charles H. Whitney, of Boston.

Keating-Sands.—Miss Edith Keating, daughter of Mrs. John M. Keating, of Philadelphia, to Mr. Williams F. Sands, of Washington.

Lattin-Olcott.—Miss Mary Lattin, daughter of Mr. Homer A. Lattin, of Brooklyn, to Mr. Neilson Olcott.

McFadden-Brinton.—Miss Alice McFadden, daughter of Mr. John Howard McFadden, of Philadelphia, to Mr. Jasper Yeates Brinton.

O'Hare-Beckley. — Miss Margaret O'Hare, daughter of Dr. Thomas A. O'Hare, of Rochester, N. Y., to Mr. Walter Beckley.

Prescott-Low.—Miss Alice Keith Prescott, daughter of Mrs. George W. Prescott, of Quincy, Mass., to Mr. Russell C. Low, of Brooklyn.

Sands-Saxe. — Miss Mary S. Sands, daughter of Mrs. Ferdinand Sands, to Mr. John Godfrey Saxe, of Albany.

Shephard-Cosby.—Miss Yvonne Shephard, daughter of Mrs. Charles R. Shephard, of Washington, to Colonel Spencer Cosby, U. S. A.

WEDDINGS

Rulon-Miller-Taylor. — 29 April. — Mr. John Rulon-Miller, Jr., and Miss Anna Richmond Taylor, daughter of Mr. J. Bonsall Taylor, were married on Thursday, 29 April, at Holy Trinity Church, Philadelphia.

Stern-Lazarus.—29 April.—Mr. Henry Root Stern and Miss Elsie Lazarus, daughter of Mr. Frank Lazarus, were married on Thursday, 29 April, at the home of the bride's sister.

WEDDINGS TO COME

Barnes-Borie.—25 May.—Miss Sarah Palmer Barnes, daughter of Mr. Henry Burr Barnes, to Mr. Adolphe E. Borie; at the home of the bride.

Brinckerhoff-Thomas.—12 June.—Miss Heloise Graham Brinckerhoff, daughter of Mr. James Bailey Brinckerhoff, to Mr. Edward Stiles Thomas, in St. Luke's Church, Fishkill-on-the-Hudson, N. Y.

Doremus-Benjamin.—9 June.—Miss Katherine Ward Doremus, daughter of Dr. Charles Avery Doremus, to Mr. Park Benjamin, Jr.; at the home of the bride.

Fiske-Montesquiou-Fezensac.—11 May.—Mrs. Robert T. P. Fiske, daughter of Mrs. Henry W. Miller, to Count Lionel de Montesquiou-Fezensac, New Brighton.

Johnson-Miller.—12 May.—Miss Marguerite L. Johnson, daughter of Mrs. Sullivan Johnson, to Mr. Morgan Wilson, Atlantic City.

Hall-Birckhead.—9 June.—Miss Caroline Minturn Hall, daughter of Mrs. David Prescott Hall, to the Rev. Hugh Birckhead; St. George's Church; 4:30 o'clock.

Newlands-Dabney.—18 May.—Miss Ada Newlands, niece of Senator Francis G. Newlands, to Dr. Virginius Dabney, Chevy Chase Church, Washington.

Ogden-Davis.—17 May.—Miss Josephine Ogden, daughter of Mrs. John R. Ogden, to Mr. Pierpont Davis; Church of the Incarnation; 3:30 o'clock.

Sharwood-Kelsey.—2 June.—Miss Marian Sharwood, daughter of Mr. Edward R. Sharwood, to Mr. Cadwalader W. Kelsey; Church of the Redeemer, Bryn Mawr.

Slade-Shattuck.—10 May.—Miss Margaret Fulton Slade, daughter of Mrs. James F. Slade, to Mr. Edwin Paul Shattuck; Church of the Ascension; 4 o'clock.

CHARITY ENTERTAINMENTS

Benefit for the Blind.—11 May.—A benefit performance will be given at the Hippodrome on the afternoon and evening of 11 May, 1909 (courtesy of Messrs. Shubert and Anderson). Programme—Besides the wonderful features of the regular performance at the Hippodrome, including Sporting Days, the Land of the Birds, Battle in the Skies and the Golden Garden, there will be a Society Circus, organized by Mr. Howard Borden; Sylvan Dance, organized by Mrs. Jacob Wendell, Jr.; Sports by Blind Athletes from Overbrook, Penn., who will be seen in swimming contests, running, jumping, pyramid building, etc., etc.; great industrial exhibition, including crafts and amusements, shown by the blind workers, in the North Jungle, in charge of Miss D. Fiske Rogers, Miss Janet de Kay and committee. Tea and refreshment room in the South Jungle, in charge of the auxiliary of the New York Association for the Blind, assisted by Miss Katherine Fairfax and committee.

Ushers—Mr. John Hone Auerbach, Mr. Henry Morgan Post and committee.

Prices—Orchestra (afternoon), $3; orchestra (evening), $5; first balcony (afternoon), $2 and $1; first balcony (evening), $3 and $2; second balcony, $1; boxes seating ten, $200; boxes seating eight, $100; other boxes, $25 and $50. Tickets to be had at Tyson's ticket offices, Mrs. Frederick W. Whitridge, 16 East 11th Street; Mrs. Seth Low, 30 East 64th Street, and Miss Winifred Holt, 44 East 78th Street. Checks payable to the New York Association for the Blind, 118 East 59th Street. Telephone, Plaza 3370. Warren A. Mayou, treasurer.

The performance is given under the auspices of the New York Association for the Blind (Richard Watson Gilder, President, and Winifred Holt, Secretary) to obtain funds which are absolutely essential to continue the workshop for blind men and the classes for blind women. The Association has personally come in contact with over six thousand blind people, and with its branches stands alone in this State for the work which it is doing to prevent blindness and to help the blind to help themselves.

Greek Pageant.—4 and 5 May.—A Greek Pageant was held on Tuesday and Wednesday afternoons, 4 and 5 May, at the Manhattan Trade School for Girls, for the benefit of that school. Patronesses: Mrs. W. Fellowes Morgan, Mrs Milton Barger, Mrs. H. Rieman Duval, Mrs. Gustavus T. Kirby, Mrs. Charles Jeffreys, Mrs. Hermann Oelrichs, Mrs. Paulding Fosdick, Mrs. Paul Dana, Mrs. W. K. Bond Emerson, Mrs. Joseph Macdonough, Miss Anne Morgan, Miss Alice Borland, Miss May Tolfree, Miss May Moulton, Miss Mary Clark, Miss Louise Munroe, Mrs. Louis Lee Stanton, Mrs. Charles Steele, Mrs. Chester Griswold, Jr., Mrs. David Goodrich, Mrs. Arthur Iselin, Mrs. Alonzo Potter, Mrs. Harry T. Peters, Mrs. Ralph Sanger, Mrs. Frederick Bull, Mrs. S. Barton French, Mrs. James Speyer, Mrs. J. Pierpont Morgan, Jr., Mrs. John E. Alexandre, Mrs. Robert Hill, Mrs. Frederick E. Lewis, Mrs. E. Clarkson Potter, Mrs. J. Borden Harriman, Mrs. Edmund Randolph, Mrs. Cornelius C. Cuyler, Mrs. Henry W. Munroe, and Mrs. Elbert H. Gary.

INTIMATIONS

Berwind.—Mr. and Mrs. Edward J. Berwind are expected from abroad on 15 June to open their season at Newport.

Crocker.—Mr. and Mrs. George A. Crocker will go to Locust Valley on 15 May for the summer.

Curtis.—Mr. and Mrs. Ronald Eliot Curtis will pass the summer with Mrs. Charles B. Curtis at Rye.

Harriman.—Mr. and Mrs. Joseph Harriman and their children have arrived in Newport for the season.

Knower.—Mrs. Benjamin Knower and her daughter, Mrs. Constance Knower-Drayton, have abandoned their projected trip to Europe, where they had planned to spend the summer.

Lehr.—Mr. and Mrs. Harry S. Lehr will go to Newport on 1 June and will spend the summer there.

Sloane.—Mr. and Mrs. William D. Sloane, who departed for Europe on 10 April, are making an automobile tour in France.

Smith.—Mrs. Laroche Jacquelin Smith will travel during the early part of the summer and pass July and August in Richfield Springs.

Snow.—Mr. and Mrs. Frederick A. Snow, of Tuxedo Park, have gone to Hot Springs, Va., to spend a few weeks.

Stewart.—Mr. Lispenard Stewart and Mr. Dudley Gautier are at Newport.

Stewart.—Mr. William Rhinelander Stewart and his son, William Rhinelander Stewart, Jr., have left town for Hot Springs, Va.

Vanderbilt.—Mr. and Mrs. Reginald C. Vanderbilt have arranged to go to Canada to attend the horse show at Montreal.

Wagstaff.—Mr. and Mrs. Alfred Wagstaff, Jr., will arrive from Europe on 15 May.

Warren.—Mr. and Mrs. Charles Elliot Warren and family have returned from Atlantic City.

Weber.—Mr. and Mrs. Edward Yale Weber are in Brussels.

Wells.—Mr. and Mrs. William Storrs Wells will open their Newport villa about 15 May.

Whitehouse.—Mr. and Mrs. Norman De R. Whitehouse are looking for a villa for the season at Newport.

FOREIGN TRAVEL

Arabic.—Sailing Sat., 1 May: Sir Fielding and Lady Clarke, Mrs. A. R. Butterworth, Miss E. Butterworth, Mr. and Mrs. G. A. Harrington, the Misses Harrington, Major V. C. West, Dr. and Mrs. Thomas H. White, Miss Zenobia H. White, Mrs. Grant Smith, Mr. Hugo Sylvestre, Mr. N. T. Robb, Mr. C. Frederick Nickles, Mr. H. B. Hodgins, Mrs. John Clendenning, and Major and Mrs. F. A. Jacques.

Barbarossa.—Arriving Fri., 30 April: Colonel and Mrs. Joseph P. Brinton, Mr. and Mrs. S. A. Cook, Mrs. J. A. Hunt, Mr. and Mrs. F. Park Lewis, Mr. and Mrs. William P. Silva, Mrs. E. D. Warner, and Mr. W. E. C. Worth.

Caledonia.—Sailing Sat., 1 May: Mrs. John Rankin, Mrs. James Logie, Mr. Andrew Henderson, Dr. Isabella Logie, Mr. and Mrs. John Wells, Mr. and Mrs. Scott H. Perky, and Mrs. A. T. Boyd.

Grosser Kurfurst.—Sailing Sat., 1 May: Mme. von Niessen-Stone, Mrs. A. D. George, and Miss Isabelle L'Hullier.

Mauretania.—Sailing Sat., 1 May: Mr. and Mrs. W. P. Bliss, Mr. W. Allen Butler, Jr., Sir Edward Clouston, Mrs. Alfred I. Dupont, Lord Elphinstone, Sir Robert Hadfield, Mrs. M. A. Hanna, Mr. and Mrs. W. L. Hidgman, Mrs. Robert S. McCormick, Mr. and Mrs. P. H. McMillan, Mr. and Mrs. H. A. Parsons, Miss M. E. Phelps, Mrs. W. A. Slater, and Mr. F. S. Von Stade.

Neckar.—Sailing Sat., 1 May: The Very Rev. A. Hotowitzky, Mrs. Hotowitzky, Mrs. P. L. Brunswick, Mr. and Mrs. R. C. Young, Mr. and Mrs. G. W. Nixon, and the Rev. and Mrs. George B. Stone.

DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Simple gown for afternoon wear of black crêpe de chine, trimmed with bands of crape and crape covered buttons.

MIDDLE FIGURE.—Street costume of arab silk in black. The gown is made in one piece, and trimmed with crape, with a tucked chiffon yoke. The long coat, also of the silk, is turned back on the skirt to form revers, faced with crape. Patch pockets, cuffs, vestee and collar of crape with dull black braid buttons and frogs.

RIGHT FIGURE.—Carriage gown of black silk voile over a black silk slip. It is arranged with a box plait in front, finished by dull jet buttons. The draped folds over the hips simulate panniers. Yoke of black chiffon cloth, shirred and tucked. Lower sleeves and band trimming of crape.

MIDDLE PAGE

LEFT FIGURE.—Afternoon gown of cotton voile in bois joli or rose color. The bodice is formed of self tone chiffon taffeta, finely tucked, with bretelles and upper sleeves of the voile and wide bands of lace in ecru. Yoke of coarse ecru net. The skirt is laid in plaits at the sides, topped by bands of the ecru lace.

SECOND FIGURE.—Simple morning frock of foulard in a silvery gray, with large white coin spots. The skirt is arranged in a yoke, below which it is heavily shirred, giving a quaint, hoop effect, while the bodice is draped about the waist with a long sash end hanging at the left. The neck is cut out, showing a small, pointed vestee of tucked white net. The turnover collar and cuffs are formed of three folds of silk, the outer one in gray, the next in milk white and the third in a brilliant "flamme de punch."

THIRD FIGURE.—Gown of mousseline de soie in a pale wistaria, with a tight-fitting tunic, forming an overskirt. The sleeves have a pretty effect with a small puff at the top and the lower part shirred tightly about the arm. The shallow yoke is of embroidered filet net, bordered by a band of hand embroidery in wistaria and hunter's green. Hunter's green satin bows trim across the front.

FOURTH FIGURE.—This is in reality the same model as the gown on Third Figure showing the back view, but here the waist line is defined and the neck is left uncovered. It is of gobeline blue cachemire de soie, with an embroidered décolletage band in tones of blue and old gold.

FIFTH FIGURE.—Gown of rajah silk in flamingo pink, with tiny buttons to match. Frills of ciel blue tulle finish at the low neck and at the wrists, and a ciel blue ribbon ties in the hair.

SIXTH FIGURE.—Coat of mystery silk in dull green, braided in self tone rat tail. The sleeves are made in one with the shoulders, and two bands of silk are drawn across the back, fastening in front. This coat is worn over a gown of pale yellow crêpena.

SEVENTH FIGURE.—Gown of soft taffeta silk in champagne color, laid in fine tucks, excepting at the front and the lower part of the skirt, where it falls in a flare. The front is embroidered in pale pink roses and bordered with soutached bands. Lower sleeves and yoke of net, embroidered in champagne dots.

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LEFT FIGURE.—Blouse of fine handkerchief linen in white. It is elaborately trimmed with insertion and medallions of Irish lace and sprays of hand embroidered foliage with raised flowers of the Irish crochet. The seams are finished with a narrow beading and frills of Irish lace trim the collar and cuffs.

MIDDLE FIGURE.—Smart suit of Austrian etamine linen in white. The gored skirt is made in princess style, with the Empire waist line. It is arranged with a deep yoke and plaits below to give fullness, and opens to the left of the front. The buttons are round, bullet-shaped ones, covered with the linen. The large patch pockets are trimmed with these buttons on the side towards the back, and similar buttons run half way down the two back seams. The collar is finished with a narrow band of linen, embroidered in bright blue and pumpkin yellow.

RIGHT FIGURE.—This shows a one-piece gown and coat to match, made of white French linen, encrusted with heavy white lace. The gown is made in princess style and trimmed with the lace and large crochet buttons. The long, graceful coat which is formed almost entirely of the lace, is sleeveless, exposing the long, tight lace sleeves of the gown.

Another suit, not illustrated, is also worthy of mention because of its pretty tailor lines and extreme simplicity, as well as the small amount for which it is sold. It is made of pure linen in any color with a rather long, semi-fitting coat and a plain, gored skirt. The coat is severe in style, being trimmed with flap pockets and large linen covered buttons.

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LEFT FIGURE.—A new corset suitable for all occasions, and especially desirable for wear with walking gowns. It is modeled on simple lines, and is noted for the extreme ease and freedom which it allows. Made of white brocade and in colors, trimmed with valenciennes lace edged with shirred ribbon. Medium bust.

MIDDLE FIGURE.—Long hip model, which creates a slender, youthful appearance. Especially designed to confine the hips and boned in such a manner that it imparts real comfort. It is made of handsome embroidered and striped materials trimmed at top and in front with fine French embroidery, and satin ribbon insertion. Low bust.

RIGHT FIGURE.—Designed especially for evening wear. It is noticeable for the slender lines it produces and its extreme lightness of weight. Its low bust line makes it suitable for the décollétte gowns. It is of silk batiste in all colors to match costumes, and handsomely trimmed with real lace.

VOGUE

MISS MARTHA KOBBÉ

Daughter of Mr. George C. Kobbé. Miss Kobbé is one of the most popular debutantes of the season. She has been a guest at all the large balls and functions of the winter.

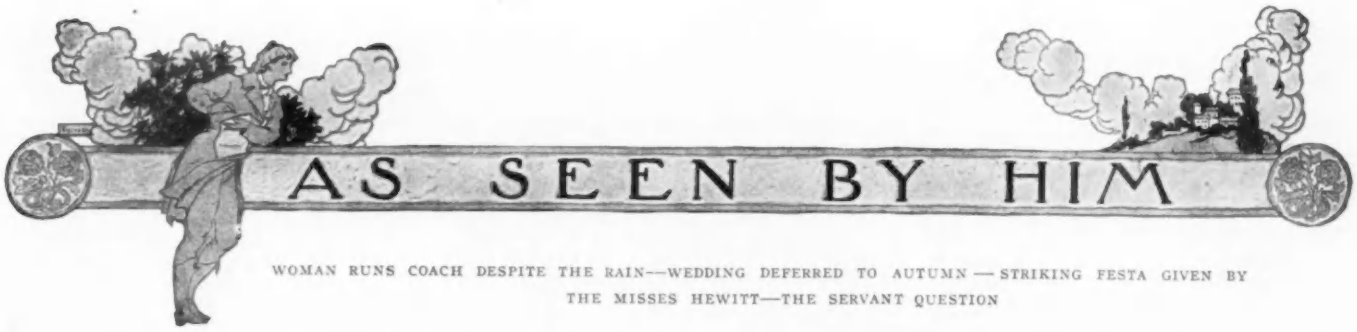
A RIDICULOUS ARGUMENT UNDER PRESENT CIRCUMSTANCES

THere is no argument more popular among women suffragist writers and sympathizers than that an extension of the ballot would surely have the effect of purifying political life, the contention being that women might be counted upon to discourage infractions of the moral law and to frown upon all the debasing influences that lead to impure acts. Ever since the pioneer advocates of woman suffrage began their movement for enfranchisement a half century ago the purification element has loomed large, and yet Judge Lindsey, of Colorado, in the interview published by the N. Y. Times (which seems destined to be immortalized in the annals of the mixed voting question) said, in effect, that the women voters of his State carry out the theory only to the extent of opposing men whose immorality is of sex variety, and that when purification is needed as regards inefficiency (which judged by results is a species of immorality) theft, extravagance and other phases of public wrong doing, their opposition can not always be counted upon.

So much for women's restricted view of purifying politics when it comes to actual voting, but there are other methods of ascertaining whether the boastful purification prophecy of the suffragists is other than an iridescent dream, for women of the respectable classes not only have constant opportunity to exert their influence for the moral betterment of their communities, but actually do affect the ethical status of the cities and towns in which they live. This they do mainly through dress, literature and the stage, and yet how do the majority of them discharge the obligation? Is any fashion too vulgar or suggestive for them to adopt? Is it not for them more especially that the Three Weeks type of novel is written, and is not their sex the more numerous among its readers? Indeed was it not a representative club of women which did special honor to the author of this novel, herself a woman?

As for the drama, a distinguished actor, who has been appearing in one of the few serious plays put on the New York stage this winter, in a recent address before a theatre club, made a point of imploring women to reverse the theatre policy of their sex, which now supports the vile comedies presented at many Broadway theatres and sent to tour the country. No one knows better than the box office owners that women make or mar the fortunes of a play. The fact is well known to the theatrical profession generally, and indeed the proof of it is within the reach of any one who will pay the admission fee to any of the unspeakable comedies, so-called, which now disgrace the metropolitan stage, at both evening and afternoon performances. Month in and month out, in boxes and in parquette chairs, one may see hundreds of women of the respectable classes who look on and listen to the moral horrors without a sign of protest. Nothing in political life could possibly be more vile in intent or exemplification than some of these shows, yet the sex, of which it is predicted that it will clean up politics, by its presence and its financial support continues to encourage their managers to give them long runs. How can a sex, the respectable members of which are thus engaged in the debauching business of encouraging vicious novels and plays, that could not exist without its patronage, expect to persuade the public that by the ballot it would purify municipal, State or national politics?

When women as a class begin to stamp out debasing novels and plays, as it is within their power to do, the purification prophecy will be a less ridiculous argument than it is to-day, for it is deeds, not words, that convince.



WOMAN RUNS COACH DESPITE THE RAIN—WEDDING DEFERRED TO AUTUMN — STRIKING FESTA GIVEN BY THE MISSES HEWITT—THE SERVANT QUESTION

ONe waits in the country for the signal to go to Europe to prepare for a month's vegetation. There is a call for London and Paris just now, and it can hardly be resisted.

The last plans of society seem to have fallen through lamentably. There will be no coaching parade, according to the latest fiat, although this decision may be changed, and even the Ladies' Four-in-Hand Club does not feel justified in holding a parade.

Coaching in the Rain

During the rainy spell in April, Mrs. Thomas Hastings patiently "tooled" the coach Arrow through the mazes of motor ridden Fifth Avenue, on foggy downpour days, with thunder and lightning and hail and a deluge of rain, and in fact here and there a suspicion of snow and sleet. I hardly admire the buff and blue of the gowns and hats of the club, and Mrs. Hastings herself seemed to think that beauty unadorned, etc.—and wore the plainest and most unbecoming of costumes. However, it was sensible and English on account of the weather. Otherwise we are exchanging adieux and au revoirs with our friends until we see them at Newport in another three months. And many of them will not be at this historic watering place. I doubt if the Duchess of Marlborough will come over until later in the autumn. Mrs. Mortimer Brooks and Mrs. Herman Oelrichs are among the well known Newport hostesses who will be absent this year, and Mrs. William K. Vanderbilt, Jr., is going to Japan with her sister.

New York Season Ended on Ash Wednesday

The Count and Countess Szechenyi have made it a little gayer for us since their arrival in America, and all their friends are entertaining for them. But with the beginning of May there sail Mr. and Mrs. Mackay, Mr. and Mrs. Harry Payne Whitney and the Gerrys. This is indicative that but little interest will be taken in the races, and that the New York season ends absolutely on Ash Wednesday, or a little later, perhaps during the first week of April. Even loving couples just now hesitate to marry except in autumn or winter. There has been recently the much discussed wedding of Miss Harriet Brown and T. Suffern Tailer at Baltimore, where the gifts were gorgeous and where naturally the bride was lovely and the company distinguished. In town we have had several notable weddings, and perhaps the most interesting was one to which I have several times referred—that of Miss Norah Langhorne, the sister of Mrs. Charles Dana Gibson and of Mrs. Waldorf Astor, who became the bride of young Phipps of London, whose mother was the once reigning toast in New York, Miss Jessie Duncan.

When there is the period of Lent, during which there is much time to think over the preliminaries of an entertainment, the event when it does take place is more than apt to be both original and interesting. The Wild West Show with its "bloody" drama was one of these, and netted an excellent sum for the Stony Wold Sanitorium. Another was a private affair, the annual dramatic entertainment given by the Misses Hewitt, the daughters of the late Abram Hewitt, once mayor of New York, and the granddaughters of Peter Cooper. The Hewitts live in a great square house on Lexington Avenue, below Twenty-third Street, and near Gramercy Park; a quarter of the city now changing rapidly. The house is quite modern, and it contains a theatre. The Misses Hewitt are extremely artistic, and when they give their annual spring "festa" there is always sure to be many features which will be discussed throughout the summer. Last year there were two French playlets and an interlude of dancing, including some of the old-fashioned kind, executed by Miss Eleanor Hewitt and Mr. Weekes, attired in the odd modes of fifty years ago. This time it was a Chinese play, with gorgeous costumes, many of which form a part of a collection of the young ladies of the house, Oriental music and scenery. It was taken from a child's story and adapted by Miss Caroline Duer and called "The Feast of Lanterns." It was in two acts, and there were marches and songs, as well as much dancing, including some extremely clever posing by children in quaint Chinese dresses. Not only were many of the costumes imported years ago from China, but also there were on the stage some superb vases and bric-a-brac and screens. China presents a better field even than Japan. The colors are more striking and the decorations more lavish. The entire performance went off without a hitch. China was refreshing after so much of the Japanese, which we have been treated to ever since the days of the Mikado, and "fake" Japan at that. Perhaps one of these days we shall have an interlude representing Turkish life, and that very unlike what has been painted for us by a long line of ignorant writers.

The Servant Problem

The servant question seems to trouble every one at present, and even I catch an echo of it. In fact, the general getting away from Newport is based on this very problem. Servants there are spoiled out of all reasonableness, and as for the country, it is said to be an almost impossible task to hire them. My people attend to all these matters for me, but nevertheless I have been advised of the situation. The great trouble lies in the fact that the season at all watering places is so short, and as many employers do not wish the same set of servants for summer and winter, few can be found to engage themselves for a brief time, with the risk of losing a situation for a year or more. And few heads or controllers of households are willing to put up with the demands. Not only are servants of the day studying specialties, but even when they are ignorant they are insistent upon certain rights and limitations of labor. If we had only taken the English or French usages as a guide, we should have been spared all this, at the present stage. Servants there have each duties, and these may be termed specialties. Here, for years, we have required impossible things, and the result is now that there is a rebellion, quite open indeed.

Men Servants Morally Perverted at Newport

Newport is a dreadful place for men servants, especially footmen. They have little to do, and they spend all their leisure time in the gambling hells, which the good mayor and aldermen of that puritanic city have taken good care not to suppress. They are consequently apt to be dishonest, as they must cover their losses, and they are imbued with the silly notions which have been put in their heads by parlor socialists. It is a dangerous game, this tampering with the masses. Such a proceeding originally led to the famous French Revolution, with its subsequent Reign of Terror. Should the revolt go on, I fear that country houses will be closed at Newport, and other watering places be a mere collection of deserted villas. We shall have to go back to the hotel; we are now doing this in New York every day.

Society Taking Up Serious Subjects

There is no doubt that New York society is feeling outward towards a wider sphere. The frivolities are disappearing. They continue in practice among those who are not only not in society but are even a long way from the outer gates. The gay and debonnaire life is on Broadway, not Fifth Avenue. It has its reflection in the plays of the day. The people who live on the West Side in expensive apartments and handsome houses and hotels, the inhabitants of many smaller towns and cities, these keep up the old traditions. More interest is being evinced in practical questions of moments. Dining en famille with a charming family last week, the butler brought in the mail when we were sitting in the library after dinner, and my hostess alone had seven important-looking letters, each of which was, as she told me after looking at the superscription on the envelope, from a society with some reform in view. The last lecture of Miss Ethel Arnold brought out a most fashionable audience and the deliberations of the Anti-Suffrage ladies are attended by the flower of society. And there are the child labor question, the Legal Aid, the various societies for the betterment of the poor and those to promote humane treatment to animals. In England there is a question of abolishing the old workhouses, of putting an end to institutions on practically medieval lines. We are ranged on one side or the other in all public questions.

PARIS

(From Our Own Correspondent.)

LARGE BOWS ON SHOES—BLACK RIBBON USED IN MILLINERY—BAG MUFFS OF MOUSSELINE—GOWNS AT MUSICAL SOIREE —STAGE GOWNS OF SIMPLICITY

THough the dull, gray Paris sky mourns with rain, there is a promise of tne late coming springtime in the swelling buds and bursting leaf clusters of the shrubs and chestnut trees in the parks. Encouragingly the florists' windows bloom gaily with great ribbon-decked pots of rose-pink, yellow, and white-streaked azalias, and tall, pure white Madonna lilies. Like spring, too, are the street corners, marked by flower barrows hidden under loads of tropical southern flowers. The Madeleine flower market is gay with purchasers. There are throngs of women selecting, deciding, and finally driving off their carriages filled with sweet smelling branches of blooms.

Strolling down the odorous isles between towering plants, a woman with the tail of her slender cloth skirt tucked under one arm, stopped to pin to the lappet of her long coat of leaf green silk a great spray of yellow mimosa. Her big hat of black straw faced with mimosa yellow straw was trimmed with a smart bow of black ribbon. It was in Directoire shape, tied loosely with wide black ribbon.

Delicately touching here and there a bloom, and bending to inhale their delicious odor, I watched the Countess de Becdelivére, graceful and chic in a short skirted costume of khaki colored serge. The skirt was short enough to show the pretty American shoes, tied with the huge ribbon bows, that now all smart French women affect for street wear. Long and straight-hung, the coat was nearly void of trimming, only a few tiny bias bands of black satin, and large and small black satin-covered buttons showed on the mannish revers, outlined cuffs on the small coat sleeves and marked wide hip pockets. Pinned to the wide black ribbon of her neck ruff was a bunch of valley lilies. Enticingly becoming to her piquant face, her close turban hat of fine black straw seemed to be crushed into shape by a wide black ribbon that banded it, twisting at one side into a stiff upstanding bow—like a bird's wing.

THE NEW WEAVE CLOTH

She wore au concours hippique the day before, a tailored costume of the new weave of cloth, cote de cheval. It was plain of cut, chic in finish, and dressy with the pretty accessories of coarse white linen cuffs, and a flat, down turned collar of this odd linen, simply hemstitched, and unstarched. The coat curved to the bust as though meaning to meet, then swung sharply away in a sloping line to the edge of the hips. Here a plaited skirt was attached, the plaits flat, and turning towards the back, where they were split to the top. Covering the joining was a stitched band of cloth buttoned in the back with crossing ends, and held by a button on each end in front. A black straw tri-corne hat—the smartest, the most exclusive of all the new headgear—sat jauntily on her head. A line of metal ribbon, that outlined the brim and held in place a stiff brush-like feather, was the only trimming.

BLACK CLOTH COSTUME—MOUSSELINE MUFFS

Princess Eulalie was in the tribune wearing a tailored costume of black cloth faced with moire silk, and trimmed with little grelots edging bands of silk braid. The silk faced revers of the coat turned back in wide straight lines from the shoulder nearly to the belt line; at top and bottom was posed one large, flat, silk covered button. Similar ones were placed one on each sleeve.

This coat also had attached skirts, but in this case they were set on without fullness and in a long sloping line that began above the waist in the back. A narrow band of cloth outlined it, peppered thickly with small silk covered buttons. The long, bell-shaped skirt swept extremely full about the feet. The princess and several other women carried immense muffs of black mousseline de soie, arranged in great loose hanging puffs, with long looped bows of wide soft ribbon. Flat, like a bag, these muffs have several inside pockets of different sizes wherein are slipped all articles of convenience.

A woman in gray who carried one of these bag muffs, made of gray mousseline de soie, matching the color of her costume, showed also a pretty fancy in her choice of a parasol. Of the flat Japanese form there were many narrow gores that cut cruelly into the lovely design of the shadowy gray and white brocade of the covering. Nevertheless, it was adorably decorative with its many gold ribs, wide, paddle-shaped tips, and its long stick. This, of yellow wood, was polished like gold, and gold-tipped half a foot deep. A quaint old head of yellow tinted, carved ivory finished it. New parasols have large flattened knobs for handles. Touching a little spring, these open, and, behold, there is a tiny mirror, a powder puff, and a slender pencil for reddening the lips.

BLACK CREPE DE CHINE COSTUME

For mutual delectation the Société des Amateurs gave a few evenings ago in the Pavilion de l'Alcazar, where their picture exhibition is held, a literary and musical soirée. A brilliant gathering truly! These dames of high degree who so charmingly play the role of bas-bleu, unlike those of old, do not disdain the art of becoming gowning.

The Duchess de la Roche-Guyon, whose poems were read, wore charmingly a gown of black crêpe de chine. Flat and straight the front and side breadths were nearly covered with a rounded apron drawn high at one side and deeply fringed with long jet strands. Across the back the long skirt was gathered full, in several rows. There was a suggestion of the moyénage in the short round waisted corsage covered with slightly wrinkling folds of the crêpe crossing the figure, and ending at the back under a wide flat piece set with flat jet buttons on either side. The long sleeves, tight top and bottom, had little elbow puffs. The neck was low, below a little modestie.

COSTUMES IN PINK AND IN BLUE

The Duchess de Vendome was in soft dull pink, much fringed, and embroidered with gold and silver threads, enhancing the beauty of heavy lace insets. The embroidery shaped a close fitting bodice that hung long side panels fringed on the ends. Between the panels the skirt was gathered full, and hung long and straight.

A silver net tunic hung over pale turquoise blue satin was embroidered in blue and green with connecting threads of silver and gold. It hung scant and straight, shorter in front than in the back; the sides were split and held together by great silk ornaments thick with pearls and large turquoises. Mauve and yellow mousseline de soie, hung one over the other, made a dazzling mass of iridescent colors. Straight breadths were gathered full to a waist line that dipped low in front from a slightly raised back. Ribbon of the two shades of color outlined it, one framing the other, and tied at the back into a huge bow. Shaded mauve embroidery on yellow tulle made the corsage and short tight sleeves.

DRESS ON THE FRENCH STAGE

From the dress point of view the first night of La Meilleure des Femmes, au Vaudeville, was something of a surprise. The new gowns wholly lacked any sensational features. All the same, some of them were marked with enough originality and grace to satisfy a delicate taste.

Very simple was a Paquin gown of tan cachemire, worn by Mlle. Caréze in her role as a young girl. The round waist dropped a little in front by means of a narrow shaped piece of the material. Across it a large Directoire collar of embroidered batiste finished at the neck with a tiny lingerie frill was held together by small black satin bows ornamented by small gold buttons. The short skirt, close hung in front, full at the back, had two sash ends of black satin ribbon, held by gold buttons.

In the same act Mlle. Rolly wore a Cheruit gown of white crêpe de chine, satin finished. Shaping a belt were two lines of gold braid mounting high in front from a round waist line in the back; crossing, they descended on to the skirt, to mount again in straight lines at the back. Tucks followed the lines of gold braid. Gold braid, lace and a tiny lingerie frill composed the corsage with its Florentine square and short tight sleeves. In the first act lovely Marguerite Brésil wore a Cheruit dinner gown of tea rose, satin finished crêpe. The corsage was draped with gold braid bretelles, having somewhat the effect of a fichu over a guimpe of rose tulle. A close hung tunic of the crêpe was made still tighter by being tied half-way down the skirt, at the back, by a ribbon bow with fringed bands. The tunic was deeply hemmed with heavy embroidery, in the same tone, and a little of the same embroidery showed on the bodice in the space between the bretelles. The round belt, very narrow, was of the braid also.

DRESS ON THE FRENCH STAGE

GOWNS WORN IN LA MEILLEURE DES FEMMES
SEE TEXT, PARIS

THE NEWEST MODELS AND FASHIONABLE ACCESSORIES

MOURNING CLOTHES NOW SO DECORATIVE THAT THEY NO LONGER EXPRESS GRIEF EXCEPT INCIDENTALLY—SOME JET AND WHITE COMBINATIONS—LINGERIE RIBBONS ARE NOW BROAD—SUNSHADES—THE MANIFOLD USES TO WHICH FLESH COLOR IS PUT

Mourning clothes have become so beautiful, even for first wear, that they are hardly more than intimations to an unsuspecting world, and utterly fail to express any emotional state. One of the first signs of this condition is evidenced by the fashion of having one's jewelry reset, if one is entering upon a prolonged mourning. Matte jet beads are used with pearls—these even more wonderful in the beauty of the contrasting duskiness and milky purity. A set consisting of coronet and necklace recently designed is in sculptured iron of inky darkness set in cut steel. Still another necklace which is being worn at present is an old heirloom, and consists of medallions of sculptured iron made from one of the cannons of Austerlitz, the designs alternating allegorical subjects with bouquets of roses and field flowers.

JET AND BLACK SHANTUNG

A very heavy black shantung day gown for summer mourning has a long coat which opens in a lattice of dull jet beads on each side of the back from shoulders to hem, this openwork band continuing down the front as low as the bust, a layer of black mousseline de soie lining the coat throughout. The coat hangs open in front, showing a one-piece gown, the lower part of which alone from hips down, across the back, and from even lower down in front, is of the shantung, slightly fulled behind and of ankle length. The long waisted body attached to this skirt is made of knotted black cotton net thickly sewn with jets like a cuirass that moulds the torse apparently without seam, dart or fullness. The sleeves of the gown are of the same jetted net, but loose and short, guimpe and undersleeves being of black tulle over white mousseline de soie.

JET AND WHITE CACHEMIRE

Of white cachemire is another coat, which fastens in front with two jet buttons, and which has across the front below the waist a soft sash of black faille, which disappears into the front seams of the coat to reappear at the back of the hips, knotting there with a loop and two long ends. The lines of the coat are very straight, close and soft, its lining being softest white liberty satin, while the one-piece dress beneath is of white liberty satin made with a mediaeval tunic, slashed up each side hip high, girdled about the hips with a broad mass of jets, and having a fine jetted mail underbodice that mounts about a guimpe of white tulle lined with black mousseline de soie. Below the tunic, which is shorter than the coat, there is a plain white cachemire underskirt.

LINGERIE RIBBONS

Baby ribbons in lingerie are not considered anything like as smart as broad ones, for which long buttonholed slits are placed about the bust on corset covers and nightgowns, and about the knees of petticoats, even about the drawers above the embroidered edge, four or five inch widths of the softest liberty satin ribbon being used for this purpose. In fact, sometimes, so lacey and transparent are the materials, that the broad ribbon actually alone goes to give a certain body to the garment.

A gown of beautiful hand embroidery in which there is a certain amount of transparency is to be worn over a princesse lingerie petticoat, which has two broad cloth of gold ribbons, one threaded through long slits about the bust and shoulder-blades, another about the knees, both tied in flat neck-tie bows. A certain number of lingerie gowns are being made over entire slips of fine gold or silver gauze tissue finished at neck and hem with soft ruchings and plaitings of pure white lace and lawn, which slips gleam sumptuously through the meshes of the overdress.

SMART PARASOLS

There is every possible form to be found in sunshades, and all kinds are smart. In many cases the shape of the hat determines the choice of parasol frame. Large broad hats, many of which are still to be worn, call for a flat Japanese parasol, sometimes with sixteen ribs—certain ones in hand-painted tussore silk being very Oriental in effect. With a hat that frames the back and side of the head a small marquise sunshade may be carried, hinged stick and all copied from the sixties, if, indeed, it be not an actual heirloom of rare lace or of fringed and embroidered crêpe. Another sunshade is composed of ribs that are bent abruptly downward about two-thirds of the way down, making a box shape that suits well the peach-basket form of coiffure. Unlined sunshades of net, darned and fringed, are decorative and have a certain solidity, in spite of their semi-transparency, and, in green or purple, are fetching to carry with serge morning costumes.

FLESH COLOR ALL ALONG THE LINE

That pale and peculiar shade of pink known as flesh color is still very fashionable, not only for the inner tuckers of evening costumes, for arm draperies on otherwise sleeveless gowns, and for the foundations of many transparent frocks in jetted or becrystalled lace and tulle gauzes, and it will be continued this summer into the line of accessories. Flesh colored lace or chiffon veils are very becoming to clear skins, as is the parasol in this shade, while pale pink gloves and stockings will carry out to a charming completion a costume composed of lingerie frock and embroidered white linen pumps, and mantle of darned and fringed white silk net lined with flesh colored mousseline de soie.

Two beautiful evening gowns worn by Rejane strike this note with great success—the first in dahlia colored tulle, jetted and trimmed down its open front and about the hem by a broad band of gold and jet, the full hem of this overdress gathered and puffed into this ankle-encircling band. A long fringe of gold and jets covers the front breadth, the whole revealing a flesh-colored satin foundation, which falls behind into a pointed trail longer than the tulle tunic. The sleeves are neither of the tulle nor of flesh color, but made of points of cream lace that meet down the outside of the bare arm. The second gown, made on a foundation of flesh colored liberty chiffon, was, as to overdress, of bluish-sea-green satin embroidered richly in silver and draped so that it is open up the entire length of one side. The Greek drapery of the bodice revealed décolletté underbodice made of a fine jet lattice, laid partially over black, partly over white, and partly over flesh colored tulle, these little tricks all deceiving the eye in such a way that the plastic effect of line and modelling is greatly increased.

To return to day gowns, one of the most effective linen gowns that I have seen is a trailing straight limp robe in flesh colored linen of soft supple quality. Over this there is worn a close fitting but straight justaucorps, which entirely covers the torse and continues in a long panel down each side to the ankle. It has long sleeves and reaches up to the base of the throat, the whole made of smoke gray net, embroidered in fine steel beads all over the torse, sleeves and panels, thicker at the hem and on the bust, and leaving the net entirely plain over flesh colored tulle about the base of the throat. There is no choker, only a row of steel and coral beads hemming the bodice, and small buttons in corals framed in steel fasten it behind from neck to tournure.

Another white dimity dress has underskirt inset with fine embroidered lawn at the hem, more of which lawn forms the bodice and short tight sleeves. Its princess overdress, very short in front and longer behind in a deep square tab, is also of white dimity with a twelve-inch border of pink liberty satin edged with pink silk ball fringe, a band of the pink edged with fringe enwrapping the bust.

A third is perfectly plain and sheer book muslin trimmed with white hems and tucks and not a scrap of embroidery or lace, almost nun-like in the straightness and plainness of its long tunic, has a hip girdle with long ends in front, which girdle is of rich gold galloon, tasselled with gold, a similar gold band about the round neck and in the hair. This is worn over a gold gauze foundation revealed transparently. For footwear this is still the combination liked for all evening and indoor costumes, satin slippers the color of the costume and palest pink hosiery.

TULLE LINGERIE

Some new lingerie is made of a solid white net inset with medallions of fine embroidery and valenciennes, chemises and drawers, or combinations of the two, richly trimmed, and proving, quite contrary to expectations, as serviceable, in point of view of its covering qualities, as the more customary mull and lace lingerie. The tulle in reality is but a firm and delicate foundation for masses of trimming. A novel fashion in the way of corset cover is but a broad bias scarf of white or pink tulle or mousseline de soie, hemmed plainly, and pinned about the corset with two or three small flat gold safety pins, no shoulder straps to form an added worry with the evening bodice, and yet a perfect protection to the corset.

One or two Americans have attempted the new coiffure adopted recently by some Parisiennes, and which consists in winding the braids of hair into round coils over each ear. One braid crosses the brow above a few little tendrils, and behind the hair is rolled up softly from the nape into a low loose French knot without a coil, leaving the crown of the head flat and low. These side coils of braids are Breton, and for evening wear may be, as in many an old picture, punctured in the centre with jewels, with a flower, or with a little round rosette of ribbon in very quaint fashion. With hat or turban it is especially fetching.

Aube de Siecle.

THAT—

The jeune fille of the summer has first and best claim to having all her pretty house gowns for afternoons and evenings cut with Dutch or collarless necks, and the prettier the neck the more particular she will be not to trim it with chains or necklaces. The full outline of head and neck is the thing. She will wear her hair in a Catogan of loose, pulled-out braids, her front hair flat in the middle, and softly rolled without a pouf, lying in waves close to her cheek, completely covering her ears, and making a pretty round turn as it enters the Catogan. A fillet of velvet or ribbon without bow is twisted across the top of the head, and enters low down into the back hair.

NEW MODELS FOR SMART MOURNING

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 838

PRETTY FROCKS FO

FOR DESCRIPTIONS OF PA

ROCKS FOR SUMMER DAYS

ONS OF FASHIONS SEE PAGE 838

WHAT SHE WEARS

FICKLENESS OF WOMAN OF FASHION ASSIGNED AS REASON FOR OUTRE STYLES—TWO TYPES OF MODELS FOLLOWED BY GOWN MAKERS—DRESSY LACE BLOUSES—UNIQUE DINNER GOWN IN YELLOW, MINUTE DETAILS OF IT BEING GIVEN

IN answer to criticisms the reverse of mild, which those responsible for the sheath gown and the present huge, absurd hats have had showered upon them, the interested ones are offering public excuses. All the blame is laid upon the dominating restlessness of the fashionable woman of the day. It is impossible to keep pace with her caprices and her constant demand for "something new." No sooner is a style launched, that has grace, charm and artistic merit, than she shrugs her shoulders and declares she is weary of it. This drives the inventors into all sorts of exaggerations and eccentricities in order to satisfy this inordinate love of change. The tailors alone seem capable of holding a sane equilibrium and of keeping their costumes in vogue, without such radical changes. We see them now returning to the old lines of one year ago—the bottom of skirts running again into old widths, with plaits, tablier fronts, and, it is hinted, even a flounce may be possible. Semi-fitted coats are to continue cut so that they swing or hang from the shoulders, seemingly. Waist lines are lowered, sleeves are long and close fitting, soutache and galoons are the trimmings. This is the summer guide for tussors, linens, pongees, and all such fabrics as tailors use for day wear in suits and costumes.

DETAILS OF THE LATEST MODELS

Gown makers are obliged to cater to many styles, for many occasions. The newest lines they are following are directed into two channels as regards bodices. Some of the latest models are very long-waisted; others have the modified short length. Both plaits and gathers are now seen at the top of the back of skirt mounts at the smartest dressmakers, giving naturally an easy fall of skirt drapery, which at the bottom of the skirt means an increase in width. This will be welcome news to those not only opposed to scant skirts, but for the good reason as well that they can use some of last summer's fine costumes. Sleeves in general are long and tight fitting, but one also sees a tight fitting over-sleeve that reaches from shoulder to elbow in length, but it is cut up into a round opening or a square one on the outside arm. For summer wear this over-sleeve will show a long sleeve of net, mousseline or lace underneath, some being in full bishop shape. Draped princess tunics on the bias are among the late creations. They allow the waist line to be naturally placed and closely mold the figure with much grace. Fine striped fabrics are used effectively. They fasten on one shoulder and on the under seam of the sleeve attached to the same side. Panel tunics, where long silk fringes trim the bottom of each panel, are exceedingly smart, and so are stole tunics, the stole being a marvel of richness in hand work, in soutache on net, embroidery, in painted mousseline or bead work, etc.

THE FASHIONABLE SPRING BLOUSES

Among the newest dressy blouses the laces of the waist are in entre-deux stripes from three to four inches wide, and the latter chiefly put together by hand. French and genuine Irish lace, the designs very fine in character and thread. The same to be said of Cluny. The sleeves consist of three lace sections or rings, each six inches wide. These bands are separated by three fine Swiss embroidered entredeux, having on each side a half-inch lace application that stands out in relief. These three bands clasp the lace sleeve, first at a short distance below the shoulder, then just below the elbow, the third band finishing the sleeve at the wrist, while at that point a plaited net ruffle is also added to correspond with the one which heads the closely tucked net stock-band. In front of this band is a butterfly knot, which consists of a simple knot having two ends, each one and a quarter inches long. Both ends are cut on a slant, the pointed ends turned upwards, and then placed as cravat bow. This bow is to be the note of color required for becomingness, and may be of double-faced satin ribbon two inches wide, or of velvet. Below this bow, and placed as a necklace would be, is a black Chantilly lace entre-deux made up into a narrow cravat. In front where it meets, it drops into a shallow point, caught by a ruching of narrow black lace, forming a ring finish to hide the fastening. Two short lace ends fall below, each one ending in a similar ball of narrow lace. These details if carried out give the ultra chic that distinguishes what only the smart woman wears.

Gown of liberty satin in the new Troene or Nile green. The mantle, of a very sheer liberty in self tone, is fastened on the bust line by cabochons, embroidered in green and gold, and hangs down at the back in a long train. The fichu of self tone chiffon cloth is draped over the shoulder to form a capuchin in the back, and graceful, hanging sleeves, weighted by gold bullion tassels. The tucker, of shirred chiffon cloth, unlined, is bordered by a gold ribbon and trimmed with embroidered cabochons. Small waistcoat, also embroidered in gold and green.

LACE BLOUSES IN TWO COLORS ARE VERY SMART

Very charming, too, are the fine all-over white lace blouses, with black or colored lace over-waists as trimming. Lovely are they either in black or dyed in special colors. Whatever the over-lace happens to be, the front and back rise into bib lines, joined to the side pieces on the right and left by small cord and button frogs—three in each of the two groups. The side pieces are managed so as to rise up as narrow and slightly draped scarfs, passing over the shoulders. The bib pieces separate vertically from these scarfs at the bust line, the bib lace being turned so that between the lace strap and bib an acute angle is formed. The edges of the lace shoulder straps, as well as the sides and tops of the back and front bibs, have a narrow bead trimming for edge finish, in harmony with the color of lace used. The small button and cord fastenings should also accord with the beaded borders. The sleeves are of the blouse lace, with white lace applied for finishes at the wrist. Above the elbows, however, a five-inch band of colored lace, to match the over-waist, is flatly inset as an arm band, and gives the desirable touch to the ensemble. Upon the high lace neckband with its triple ruffling is a straight and narrow cravat of the same over-waist lace. It passes round the neck, and it ends in a small flat bow of two loops in the middle front.

NOVEL DINNER GOWN AND COIFFURE

A unique dinner gown of a deep yellow shade was of tulle, its entire skirt specially designed into appropriate parts. The long train skirt was of yellow satin somewhat paler than the tulle, while raised silk embroidery in some places made way for whole spaces that were filled in with close vertical lines of silk cord, all of it on the same shade as the tulle. As if strung on these lines in regular spaces were long oval amber beads. Some panels had cross lines of deep bead fringe to match. The bodice was short, its high skirt joining its wide bust-band of silk lace in heavy open design. There was on the left a shoulder band to match, with a second band attached to form a short sleeve. On the right there was no sleeve to match, but in place of it a gold tissue scarf, folded over so that both sides showed an amber fringe, one above the other, with beadings of silk and lines upon which spaced off, were flat ovals of amber sewed on. This scarf started from the middle of the corsage in back, then folded in close to the figure, low on waist line, then sloped up across the left bust, and was draped into a short sleeve across the left shoulder. Again it fell down upon the back, there to end on the left of the middle line, as a short shawl end of scarf, having superb bead fringe on the bottom. To be in accord with this one-sided effect, one of the new styles of hair-dressing was required. For that purpose the hair was parted over the left brow and drawn on the left side back from the face in moderation. The rest of the hair was carried across the head in waved lines, and rolled over a large cushion that stood well out from the head over the right side, thus giving a one-sided effect very pronouncedly. Puffs of hair and short curls entered into the dressing of the hair in the back.

BLACK NET GOWNS OVER COLORED LININGS

Black net gowns are still in high favor. A beautiful example has its bodice and skirt transparent, in order to wear it over the different slip of satin, one in white, another in rose-pink and one in black. The long princess skirt has a superb border of jet and black embroidery around the bottom, measuring eight inches in width, and this border turns into a round curve when well to the front, and rises into a cone shape front half-way up the skirt. The bodice is cut into a low V in the back, and into a square in front. The open mesh of the net is wrought into lines with fine cut jet beads on sleeves and bodice. The neck opening is outlined with an open jet design of great beauty, and on both back and front this jet work forms two low revers, from which long jet fringes fall. The elegance and simplicity of line is exquisite.

TANAGRA COSTUME

For afternoon drives and evening wear nothing compares, in the way of Tanagra grace, with the long, trailing tunic styles. A beauty at the St. Regis, like a vision, suddenly glided in among the dinner party guests, to the secured table for the occasion. Imagine her in a tea-rose shade of lustrous satin cloth, forming the long tunic, one cut up in front for twenty inches or more, and jaboting down and off at the sides, showing a double plissé of crêpe tissue to match. The finest of tucks were to be seen under the bust empiècement, clinging into the figure, but giving to the hip line a delightful, easy grace. From this empiècement, and showing an inch or more above it, fell a stole of ivory white silk net, embroidered in tapestry pinks and bois de rose, an antique design in long stitcheries. The empiècement was a low vest in shape, and made of the most gauze-like satin in humming-bird green, shaped into the long, loop neck openings back and front, from the shoulders down, and was finished with a set front piece of sparkling paillettes, in gold, blue, yellow and ruby, set in the middle of the front. A Venetian point, high guimpe was aided by tucked cross pieces of pink net and by pink mousseline crinkled borderings, which filled in the wide and deep opening of the low bodice, showing that the short-waisted line no longer was as exaggerated as formerly. For sleeves, there was also a new movement, for the same pink crêpe seen in the plisses on the front of the skirt were in three flounced ruffles, used as the upper halves of the otherwise long, tight sleeves tucked to match. With her hair dressed in Greek style and bound with a narrow, jeweled fillet, the hair as glossy and black as a raven's wing, one may conceive of the exquisite harmony of such a costume upon a tall, handsome woman.

PRACTICAL AMERICAN FASHIONS AND PICTURESQUE FOREIGN MODES

THE AMERICAN WOMAN HAS DEVELOPED A TROTTER STYLE THAT IS PRE-EMINENT—MODIFICATION OF PETTICOATLESS SKIRT—THE PINAFORE IDEA MODERNIZED — TRANSPARENT BLACK NET COAT OVER WHITE SERGE

Quite recently a number of foreign critics, or, rather, commentators, on our country's manners and customs, have brought out the fact that in street dress, pre-eminently, is the American woman notable. This speaks volumes for our woman, but whether in her favor or the contrary is a matter of opinion. The English woman has perhaps been responsible for the evolution of the correct and fitting sporting dress. Her yachting clothes, her comfortable, serviceable, richhued tweeds for country wear, her riding clothes, are all classic, and nothing in this genre can surpass them. The visiting gown, evening gown, and, above all, the "teagown," in spite of the English name that has become universal for this intimate and yet half dressy toilette d'interieur, are found at their best in France. While all the world turns to the New Yorker for a "trotting."

THE AMERICAN WOMAN'S GENERAL UTILITY FASHION

Our knowledge of the women of England and France bears us out in assuming, from her favorite and most perfect clothes, that the first is a creature of country habits, of out-of-door, sporting proclivities, to whom exercise in the open in all climates, at all seasons of the year, at home and in the "colonies," has become a long established habit; while the latter is above all a creature of the home, a wife, mistress and mother, who dresses more for the nursery, the salon and the dinner table, than for public gathering places. Dare we push these inferences farther and assert that the American woman dresses for public thoroughfares, for crowded hotel corridors and dining-rooms? The neat, elegant, expensive and becoming garments which make up this "trotteur," this sidewalk costume, are those in which the American woman practically lives. She puts them on for breakfast, often even to her hat, and off she goes for a whole day in the shops, going-on to luncheon, lecture, bridge and tea, club or society meeting, rather over-ornamented for the morning, rather too "tailored" for the afternoon. The many diverse engagements of such a busy day, the dust of our streets, the wind that blusters at every corner, the very businesslike way in which such a costume is selected, differing only in minor details from that of all her friends. The patronage of public conveyances to an extent unknown in European countries, as well as the numbers of women engaged in industrial and professional pursuits, gives this American costume the special character it has. Utilitarianism might be said to be its keynote, and yet there is a conspicuous effort at the "smart," especially in the way of foot and headgear, which does not attain anything so feminine and subtle as coquetry, and yet considerably overshoots the limits of the modesty that might be set for a lady's appearance on the sidewalk. In thus noting the characteristics of this essentially American costume, are we not more fully conscious of the peculiar nature of our social life and of the dangers that lie within?

BACK VIEW OF GOWN ON OPPOSITE PAGE

NEW WALKING SKIRT

The petticoatless walking skirt of two and one-half yards width has this winter been proven impracticable, even though short. It catches up the dust of the heels as no plaited skirt ever did, and it wraps about knees and ankles every fourth step, as though one were encased in a tube. A most charming modification of this skirt is one that breaks with a small group of wide plaits at the middle of front and back. A broad embroidered girdle binds the hips in a straight band, fastening in front with a slide and one long blunt end of the embroidered stuff that hangs heavily between the ankles. The long waisted corsage is laid in small flat side plaits, also, at the centre of front and back, starting at the embroidered band that encircles the round neck. This gown in linen or foulard gives the straight effect desired, and yet plenty of room for the walk.

PINAFORE MODIFICATIONS

Some of the summer designs that are modifications of the pinafore idea are delightful. Fancy skirt and sleeve of rose and ecru printed cotton in a Chinese design, like an old porcelain cup. Over this fancy a pinafore of rose tussore silk, shirred under the bust and with a second shirring about the round neck. The pinafore bodice is buttoned behind, but its skirts are widely open at the back, and the front hem, excessively long—twice as long as the gown—is folded up and attached to the waist line at the side of the back, an ornamental buckle holding the bunch of plaitings into which it is laid. This forms a drapery that touches the hem and ornaments one side and back. The wearer looks like an early Dutch housewife, and this effect is intensified by the long rose passementerie and bunches of tassels which supports at the knee a dangling bunch of silver chatelaine ornaments.

MEDIAEVAL MODES

The figure that harmonizes with the mediaeval gowns is one that is rather full busted, if anything, and round embroidered bust ornaments are an effective trimming on the long waisted bodice. Even muslin gowns are guiltless of fluff and frothiness, and are given elegant flat masses of trimming in the way of stoles, hip girdles, bust ornaments, etc. Coarse simple fold embroidery in gold colored wash silk is lavished on a gown of a soft white cheesecloth, the design purely Byzantine, and a thick gold cord outlining panels and motifs. Some gold fringe finishes the front and back stoles. The gown is simply hemstitched and lies over a slip of soft white China silk.

TRANSPARENT COATS

One of the oddities of the summer will be a long close fitting redingote of a coarse unlined, and, of course, transparent silk net edged with deep fringe, for wear with one-piece linen or foulard gowns, self-colored or contrasting. A black net coat over a white serge beach gown is most stunning, worn with white shoes and stockings, a hat made of an old black Spanish lace marquise parasol top fastened with bunches of gold grapes to a white chip frame, while the accompanying sunshade is of gold gauze, perfectly plain and smooth, with tips and stick in ivory.

BROCADE CHASUBLE SHAPED COAT

For elegant casino wear with a white lace or lingerie gown there is a wonderful coat cut like a stiff short chasuble. It is made of rich old brocade bordered with gold galloon and having jewelled motifs in the corners and at the centre of the back. It is lined with thin silk and has no fastenings—effective in its stiff decorative line above the filmy laces and the feminine figure.

CLOTH OF GOLD WRAP

A similar but longer and less warm wrap for the same service is made of unlined and rather crisp plain fine cloth of gold with heavy raised gold bullion flowers on the stole portions. This is lined, if one prefers, with a thin figured Chinese silk in a small design of green and white.

Aube de Siecle.

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

THE SUMMER LINENS AND MUSLINS

THe secret of dressing well on a small expenditure is to know what can be omitted entirely and leave the least noticeable gap in the wardrobe. There is

SPRING SUIT OF CHECKED LINEN

one garment that can be passed by at a large saving, and that is the spring suit. This statement may surprise some of our readers and seem a bold step, but if you will stop a moment to think you will realize that the spring suit gives less service than any other part of the outfit. Consider our climatic conditions, cold, sharp days until late in April, during which it is dangerous to change to lighter weight clothes; then the moment that middle May comes on real summer days are upon us. Thus a woolen spring suit is no sooner put on than it becomes irksomely warm. It is during the autumn that we need a medium coat and skirt, and the clever woman who considers the cost will order a smart suit in September or October, and use under it during the winter a hug-me-tight of some sort, thus making out to advantage with one woolen walking suit a year.

But to go back to the subject in hand. There is an excellent compromise to be made for between seasons, when one longs for something fresh to put on in place of the hard-worked winter suit. An excellent idea was suggested to me the other day by a French model, a linen coat and skirt, the novelty of it being that the coat was lined in satin. Now, if a sensible linen is chosen, a check would be best, black and white, brown and white, or blue and black, for instance, and made with a lining, like that illustrated, it could be put on very early, as it would have considerable warmth, and as the linens mentioned can only be distinguished from cloth on very close inspection, one would not appear conspicuous as forcing the season. The model shown is in black and white, the lining, revers and cuff in a changeable green and blue satin, a unique and very good effect. The walking length skirt, as given, is without fullness, but we advise having it made with plaits to open below the knees, as it will stay longer in style. Black and white linen washes beautifully and keeps clean a long while, so that it is practical in the extreme. The lining, cuffs and revers can easily be taken off for laundering. Such a suit may be made at small cost by any competent seamstress with a good pattern.

PLAIN SKIRT WITH EMBROIDERED WAIST

The frock illustrated in the second sketch is a useful suggestion for a utilitarian wardrobe. The waist only is embroidered, while the skirt is of the same material, but perfectly plain. Now that entire gowns are more modish than pique or heavy linen skirts with waists of another fabric, many a woman finds herself puzzled as to how she shall bring left over separate blouses up to date. By matching their material and having a skirt made after that shown one will have the smartest sort of gown for afternoon or morning wear. If one's blouses are all of the same material it will not be necessary to have more than two skirts; three at the outside, as any skirt and waist will go together. I should advise having one of the skirts short, for which length this same model is good. At the top of the box plaits, two at the front, and two at the back, there is a button covered in the material. This fastens through a corded loop of the same, which is attached to the blouse. This, however, only gives the effect of holding up the skirt; it is really supported at the waist line by an inner high girdle of white silk belting. Do not fancy that this idea will look disjointed, for it is exploited in one of the newest imported gowns.

WASHABLE CHIFFON FROCK WITH A GRACEFUL SKIRT SHOWING THE NEW KNOTTED DRAPERY

A LINGERIE GOWN OF GREAT SIMPLICITY

Notwithstanding the beauty of elaborate muslins, entirely covered with lace and handwork, none exceed in point of distinction the lovely frock shown in the third illustration. Its smartness demonstrates that oft-repeated truth, that costly clothes do not necessarily accomplish the most effective results. This gown has no trimming save cordings and puffs of itself, a wide, soft satin girdle, and fancy buttons. For it is used a sheer white silk organdie, made over a muslin slip. The material is mounted on a cotton cable cord to edge the puffed bands and to outline the round neck. Back and forth over these cords runs a stitching of light blue mercerized cotton. The front of the waist is just a simple fullness of the organdie, laid from side to side. Most fetching are the little sleeves; a puff of organdie caught to a straight lining of the same, held in place by white porcelain buttons painted with baskets of pink roses tied with a blue bow. The wide girdle is of soft blue satin, and it fastens at the back with the same buttons. Nothing can be imagined more dainty and alluring than this gown, and its cost is most reasonable.

AN EMBROIDERED BLOUSE WORN WITH A PLAIN LINEN SKIRT IS VERY SMART

FROCK IN SILK MUSLIN

This material, in which the fourth model is made, known in some shops as washable chiffon, is a most practical investment for limited incomes, as it answers all the requirements of a lingerie gown in summer, without calling for constant pressing, as it has no stiffness in its finish, and in winter is serviceable for theatre and house wear, as its appearance does not proclaim it a summer fabric. It comes in white and all standard and light colors, the price being from 75c to 85c the yard. In black also it is admirable, a good strong color, that does not fade or turn green, and is delightfully cool; in fact, it is one of the most satisfactory morning fabrics. It is very light in texture, but not entirely transparent, thus being a splendid choice for recovering an old lining. The sketch shows a gown that is delightful in this material. The drapery at the bottom of the skirt, caught together in a big knot, is modish and graceful, a smart skirt trimming that entails no expenditure. Cross tuckings of itself outline the yoke and run down the outside of the sleeves. The lace used in the gown, as seen, was a darned filet, which, however, is high priced. There are plenty of effective laces in the shops that may be substituted.

A perfect fitting tailor made shirt waist is a joy to the eye, and indispensable to the woman who would be correctly gowned for her exercise and sports. It has always been difficult to obtain shirts of the first quality and cut at anything like reasonable price, most of the expert tailors in town asking anywhere from six to eight dollars, and even more, for them made to order. An enterprising and thoroughly capable woman has recognized this obstacle that confronts the woman of moderate means, and has evolved a system by which shirts are furnished at the wholesale price of $3.00. The fit is perfect, sleeves and neck band conforming exactly to one's particular measurements. Practically the waist is made to order, the bust size is cut according to standard measurements, but sleeves and neck following the directions of the individual order. The business is carried on by mail, an order blank being sent to customers on application. One may rely on the fit, shoulders and back are snug and smooth, the line across the bust ample and easy. A stay strap on

A DAINTY SILK MUSLIN SASHED WITH BLUE AND TRIMMED WITH PAINTED PORCELAIN BUTTONS

each side holds the shirt down at both back and sides in a snug, trim fashion. The material used is a fine white madras, imported by this firm, and corded in stripes. Madras, as everyone knows, is one of the best of washable materials, and is particularly refined in appearance. The finest possible stitching is used throughout, and all seams are French finish. Skilled tailor women are employed, who give to each order not only the smart mannish finish, but daintiness as well. With every waist is sent a guarantee giving to the purchaser the right to return it to the makers at their expense if not entirely satisfactory. The money is in such case immediately refunded.

HOME MADE TULLE RUFFS

Tulle and net neckwear have an air of springtime about them that is irresistible, and year in and year out hold their place in popular favor. There is no setting to the face more becoming than these soft materials. To buy ready-made, however, they are expensive, few being procurable for less than four or five dollars, which it is scarcely worth while to put into a more or less perishable accessory. By the yard, however, one can get plaited ruchings that make up delightfully and cost hardly a dollar and a half.

INEXPENSIVE LITTLE TAILOR

I have seen several really very good looking tailored suits which have been turned out by a little uptown tailor at a very reasonable figure. One can take her own material here if she prefers and for $18 or $20 a well fitting plain tailored suit can be had. If one is careful to insist upon the correct little details of finish in patronizing a small establishment of this kind, the result is usually quite satisfactory, and one gets a much better looking garment than can be purchased ready made, and at no more cost. Besides, ready made suits never have the quality of material that can be used if the goods are purchased by the yard. For $35 or $40 one has a far better suit than can be bought in a shop at anything like that price.

DRESS ON THE STAGE EXPLOITS THE NEWEST MODELS

A FOOL THERE WAS

IN this play, Miss Kaelred, who plays the leading feminine part, is very decidedly in the picture. She might have sat as model for the Vampire in the Burne-Jones picture, which, with Kipling's celebrated poem, furnishes the theme of the play. A really beautiful woman, she has succeeded in making herself almost ugly in her desire to give a realistic presentation of "The Woman" in A Fool There Was. It is a question if she has not overshot the mark. From her very first appearance she is so singularly unattractive that it is hard to understand how any man could fall under her spell. Even a Vampire might be supposed to show some of the alluring graces of womanhood when she first ensnares a victim.

Miss Kaelred makes the manner of dressing her hair and her gowns contribute largely to the effect she produces. She wears in the first act a gown of Mogul cachemire. The gown itself is not remarkable, merely showing trailing folds below a butterfly wrap of soft black satin and jet. This wrap, however, is decidedly original. It is sleeveless, arranged in full folds over the shoulders, and is draped at the back above the waist line, where the fullness is confined by a large jet cabochon ornament. The wrap does not continue below the waist line in the back, but falls away at the sides toward the hips, forming points where the folds are drawn into heavy jetted tassels. The hat worn with this is the inevitable mushroom, large, of course, of gathered net, with a huge panache of uncurled ostrich feathers of the same shade as the gown.

In the second act, Miss Kaelred wears a gown of heliotrope chiffon velvet, which conveys the English idea of good clothes. The word which really occurs to me in this connection is "dowdy," but as no less an authority than Mr. William Dean Howells declares that English women dress more poetically than French or American women, we will withhold the invidious term, with the reflection that this is perhaps one more case to prove that "beauty lies in the eye of the beholder."

The skirt of this Empire princess is long and plain; the only feature to be noticed is that it is fitted by means of two little vertical tucks in the middle of the front, which does not make for improvement. A long panel of bengaline of the same shade as the velvet, descends in the back from the yoke almost to the bottom of the train, and is finished with embroidery in shades of heliotrope and dull blue, the embroidery becoming more elaborate as it descends. This embroidery is brought over the shoulders to define the edge of the yoke in front. The yoke is of violet chiffon cut out to show an inner one of white lace and net—the Dutch neck being finished with a full, rather too full, ruche of gathered lace. The sleeves are close and of the tucked net, reaching to the elbow, the inner lace sleeve being prolonged almost to the wrist. With this gown is worn a cluster of American Beauty roses, at the left side of the corsage. These flowers are insisted upon with each costume and furnish a sort of keynote, the red rose and white rose, as symbolical of love, being utilized in the play, Miss Kaelred, of course, representing the red rose. The hat which crowns this costume is a huge Gainsborough of violet, the crown encircled by an immense willow plume, and the brim faced to the edge with black satin. The hat being removed shows a comb of large golden balls, placed slantingly in the hair at the left side.

The gown in the last act is of black jetted net over a bright deep green. The underdress of green satin is trimmed about the knees with a broad fold of satin of the American Beauty shade. This does not continue straight around, but turns to form a point in front. The jet overdress is of full length and trained, and shows large disks of gold sequins and cabochons. The jetted Empire skirt is mounted upon a lace body of string color, partly overlaid by ornaments of the gold and jet, to which iridescent cabochons have been added. Strings of these are brought up over the shoulders and outline in the back an extremely deep pointed décolletage. Again the American Beauty roses, at the left of the corsage; a small spray being placed at the back as well. The color scheme of this may sound gaudy, but the effect apart from the brilliancy of the jet is really rather subdued—the black net decidedly modifying and blending the colors of the underdress. The coiffure is the same as in the second and third acts, parted at one side, drawn softly away at the sides, and built out far at the back, above the nape of the neck. With this jetted gown, however, the hair is confined over the forehead with a Greek fillet of gold.

THE THIRD DEGREE

It seems rather a pity that there is no gown worn by Miss Helen Ware, the star in The Third Degree, that is suitable to be chronicled.

With Miss Filkins, however, the case is quite different. Representing, as she does, the idolized second wife of an elderly and wealthy husband, her costumes are worthy of description. In the first act, she wears a suit of light stone blue cloth. In this case Paquin has sacrificed his predilection for draperies to produce a perfectly straight gored skirt, trained, and rather full at the hem, though close fitting above. The coat is knee length, double breasted over the chest, where it fastens with a double row of cloth covered buttons. Just above the high waist line it cuts away to show a waistcoat of black and white striped silk. The collar and narrow cuffs are of black satin.

The evening gown in the third act is of pale, silvery blue satin, and is a model by Doucet. The body is of blue satin and net heavily embroidered in silver. There is an overdress of silver tulle, draped in a Greek effect from the left shoulder in front, where it falls from a jewelled buckle. A similar buckle sustains it to the high waist line at the back, where, however, the effect is of a tunic without fullness. This overdress is slashed at the left side and fastened together with jewelled silver frogs.

Miss Kaelred's heliotrope velvet gown, which clings closely to the figure. At the bust she wears a cluster of American beauty roses. With her white face, strangely coiffured hair, and evilly smiling lips, she creates a picture of "The Vampire" that is utterly repellant.

The sleeveless wrap of black satin ornamented with cabochons of black jet, which Miss Kaelred wears in the first act of "A Fool There Was." The gown and hat are copper colored, and in her arms she carries a great bunch of red roses.

Miss Filkins' exquisite evening gown of silvery blue satin, worn in "The Third Degree." A Doucet model.

FETCHING MODELS IN LINEN

FROM McCUTCHEON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 838

THE NEWEST FASHION IN CORSETS FOR DAY AND EVENING WEAR

FROM MME. ROSE LILLI

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 838

SEEN IN THE SHOPS

LINGERIE GOWNS

THere is no better investment than a serviceable lingerie gown, for the style in these frocks changes but little, and if not chosen in perishable materials they last year in and year out. When first in fashion the prices asked for even the simplest were very high, but now at an importer's where profits are kept down to a just basis, one may have lovely handmade gowns, with embroidery and handsome lace at remarkably low cost. The first sketch shows a model that is in every way a bargain, one of the best values possible. The body is of Irish linen, not coarse in texture, but medium heavy, so that it will withstand any amount of wear and washing. The hand embroidery which appears on the skirt flounce, on the yoke and at the top of the sleeves, is exquisitely done in heavily padded work, the design being small star shaped flowers and leaves. Two broad bands of cluny lace, an effective pattern, slightly cream in tint, run down over each shoulder, back and front, and are joined on the sides at knee depth by a cross section. The yoke at the front is very steep and rather sharply pointed; repeated in the back is a shorter one. Lace outlines these yokes. At the sides there are laid clusters of tucks that extend below the hips, giving a graceful fit at the waist, and fullness in the skirt, according to new models. There is a plain hem at the foot, with immediately above it a broad band of the cluny. Just at the elbow this wide lace appears again, narrower pieces being inset in the long tight cuff. The effect of the gown is excellent, it being elaborate enough for afternoon functions at any of the summer resorts, and one can hardly believe that its price is but $39. Every stitch throughout is by hand.

PEACOCK BLUE JUMPER

No color is more popular for summer wear this season than this delightful shade. It is cool in aspect, less sombre than navy blue, and far more practical than such tones as Alice or turquoise. The model reproduced in the second sketch is very smart and trig, designed to wear with separate waists, though sleeves and yoke could easily be added to make it into a complete gown. The back and front are exactly alike, a full length panel, encrusted with self-tone chrysanthemums in so lustrous a thread that the embroidery looks like silk. The sides of the frock lap over this in deep rounded scallops, each punctuated by a linen button, large and flat, and outlined in a soutache braid. There is considerable work on this. Price $42.

NOVELTY IN LINGERIE WAISTS

The moderate price of the blouse shown in the third drawing is noteworthy, for not only is it embroidered by hand, but the lace used is real Irish crochet. Its novelty lies in the material, a Swiss organdie, which promises to outdo handkerchief linen for lingerie uses. It has the advantage of not crushing easily, and launders quite as satisfactorily as the other fabric. In texture it is soft and filmy, a delightful quality. The sleeve of this waist is original and fetching, a single scallop with a dot in each on the outside, with a line of the Irish lace on each side forming a panel. The pointed yoke is embroidered heavily in a morning-glory pattern. Below the yoke is a panel flanked by lace. This also is embroidered. The collar is a combination of Irish lace and a fine valenciennes. One would go far to find another waist offering the same values at $15.

KNIT MESH DRAWERS FOR SUMMER WEAR

The porous mesh fabric of which these drawers are made cannot be too highly recommended for hot weather use. It is the coolest material known for underwear. It absorbs the perspiration immediately and allows it to evaporate, the garment never clinging after exercise. The umbrella shape makes the drawers fill both their own use and that of the short pettticoat. As trimming, a strong, good lace, dainty in pattern, is used, and it is securely and neatly sewn on, so that annoying rippings and frayings do not occur. All the edges have broad hems, preventing rubbing and irritation. The cut is full and exact, and the shape does not alter in laundering. It is necessary only to wash and dry them, ironing is not required. Stout people and those who perspire freely are most enthusiastic in praise of the knitted drawers, and wear them the year round. By absorbing the perspiration they leave the skin always dry and comfortable, and thus promote the general health of the body. They come in sizes 23, 25, 27 and 29, an open model for women, ranging in price from 50c to $2. The finishes include a plain one for self trimming, lace, embroidery ruffles and lawn ruffles with a hemstitched hem. The drawers are mounted on a band with a shirring string. Misses' drawers come in sizes 17, 19 and 21, the bands 24, 26 and 27 inches, at 50c. The model is closed, and there is an embroidery finish.

GLOVES MADE TO MEASURE

Why not have one's gloves made to order, and so insure a perfect fit? We take all manner of care to have gowns and suits cut to our particular figure, and yet wear gloves that are hardly comfortable, suffering continually from too long or too short fingers, too large or too small wrists, and yet doing nothing to remedy the evil. Nothing so mars the smartness of our costume as a badly fitting glove. A way out is made easy by a firm that cuts the glove to the individual hand. A measurement blank and tape are sent the customer and the result is highly satisfactory. Deformed hands or those of extreme sizes can of course be fitted as well as the ordinary type. The gloves are guaranteed to fit. If any imperfection of material or workmanship is found the maker exchanges the defective goods for new gloves at the same price. The finest of imported skins only are used, and the best of skilled labor. As everyone knows, the durability and appearance of a glove depends much upon the freshness of the leather; and the output of this firm may be relied upon to be cut only from new skins in prime condition. And since the glove is bought direct from the maker, none of the vitality of the kid is lost through lying on shelves and in cases.

Chamois gloves in white and natural come in lengths running from 1 to 16 buttons. One button length in prix seam cost $1.25 the pair, in inseam $1.00 the pair. Eight button chamois gloves sell for $1.50 up to $2.50 for the 16-button length.

Two-piece long-armed gloves are an economy, as one pair of sleeves or gauntlets will outwear two two-button gloves. This glove is made in different leathers and colors, but in one length only, namely, the 16 button. Two-piece gloves are sold with or without hands. If one has a good pair of black or white gloves in glacé, suede or Mocha, they may be made into a long pair at small cost, by buying the armlets. The armlet is put on first and fastened over the wrist of the glove after it is adjusted. The wrist wrinkles hide the joining of the two. Armlets without hands cost $2 and $2.25 the pair, and come in black, white and tan glace; in black or white suede; in black or white velvet Mocha and in tan, red or brown cape. Armlets with hands cost from $3 to $3.50 the pair.

The cape or English walking gloves are specially recommended. They are made from the best leather procurable, with spearpoint stitched backs and all seams on the outside. Women's one button gloves in Cape leather cost only $1 the pair, are very smart and will outwear any two pairs of ordinary gloves.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

BULL FIGHT MOVING PICTURE STOPPED

OF interest to animals lovers is the fact that the Board of Censors recently established by civic bodies at the request of the Association of Moving Picture Exhibitors, has prevented the showing in this country of a set of beautifully produced pictures depicting most realistically a bull fight in Spain. And while the editor of this department, as one of the Censor Committee, was, of course, most heartily in accord it is pleasant to record that the masculine members of the committee—Albert Shields, Superintendent of Schools John Collier, Charles F. Driscoll and Dr. Lamburger, of the Censor Board—required no womanly influence or pleading whatever to induce a vote for suppression. Had there been no such board, it is safe to say that large numbers of the exhibitors outside of the association (the majority of whom have not the American's sensitiveness in regard to animals) would have exhibited the pictures, and thus shown to many thousands of children a most undesirable spectacle of cruelty to place before the young.

WELL MERITED HONOR

Police Officer Rosendale of the New York Traffic Squad, whose shield bears the number 6812, was recently presented with a Diploma of Honor at the instance of President William O. Stillman, of the American Humane Association, for his mercy towards an old gray cat, which became bewildered in an attempt to cross Broadway one day last autumn. The driver of a heavy wagon, deliberately ignoring the officer's signal, with apparent design, ran over the poor creature and then said, "Oh! what difference does it make? It was only a cat." The officer, however, arrested the driver, after humanely killing the mangled animal, and although seeing his prisoner discharged and being himself rebuked by a magistrate, who, by the way, has since been obliged to resign, has now been honored by the executive officer of the federation of anti-cruelty societies. In his circular letter announcing the bestowal of the diploma, President Stillman draws attention anew to such facts as that the anti-cruelty societies of the country care for three-quarters of a million animals annually, that the aggregate annual expenditure is about one million dollars, and that such distinguished men as President Taft, Cardinal Gibbons and Andrew Carnegie are proud to be associated with the work.

BULL FIGHTING DEBARRED FROM GERMANY

Germany has gone on record as prohibiting bull fighting, and thereby has greatly disconcerted a syndicate of French circus managers who were arranging to introduce bull fighting on a realistic scale into that country—their first step to be the erection of an amphitheatre near Berlin. As this form of so-called sport is the occasion of terrible torture to the animals engaged in it, and tends to brutalize spectators, that it continues in any so-called Christian countries is an everlasting disgrace to the church that does not protest against it. The attitude in which large numbers of reputable men and women all over christendom regard the Christian church may to some extent be due to its failure in this and other particulars to measure up to a high ethical standard.

MOTOR FIRE APPARATUS

London has tested motor fire engines this season with great success, the trials being made with two motor appliances, each comprising a petrol motor escape van and combined first aid fire engine. These machines, driven by a fifty-five horse-power cylinder motor, can travel on the level at a speed of twenty-five miles an hour with a full load and can negotiate any hill in the London district. They were officially tested on roads covered with several inches of snow, which disorganized horse traffic, and maintained their speed in spite of the adverse conditions. It is to be hoped that all the fire departments in this country will be equipped with motor apparatus, not only for the sake of the horses, who are now often severely lashed in order to hurry them to top speed, but for the sake of the lives and the property dependent on quick fire department aid.

SOME ERRONEOUS STATEMENTS

Owing to statements made by Professor Lee, of Columbia University, and others, an erroneous impression is prevalent in regard to The Shambles of Science, the work by Miss Lind-af-Hageby (now in its fourth edition), in which she sets forth incontrovertible facts in regard to the cruelties of vivisection. In a spirited and convincing letter filled with detailed answers to various misstatements made by upholders of the practice of vivisection, Mrs. Diana Belais, president of the Anti-Vivisection Society, draws attention to the fact that Miss Lind-af-Hageby was given an address of confidence signed by such distinguished persons as Lady Victoria Hamilton, the Princess Mele Barese, the Earl of Albemarle, the Earl and Countess of Aylesford, the Dowager Duchess of Darnley, Viscount Harberton, Lord Leigh, the Dean of Durham, the Dean of Hereford, Lady Paget, Lady Kemball, Sir Charles and Lady Skelton, Sir James Colquohoun, the Rev. Herbert Story (principal of Glasgow University) and too large a number of clergymen and members of Parliament to mention. That the subject of this testimonial should have been characterized by an American university professor as not a fit associate for respectable men and women seems a bit absurd, as well as rude.

MUSIC

PARADISE LOST—AN ORATORIO

THeodore Dubois, a French composer, who is best known to us through his works written for the organ, was honored a few nights ago when at Carnegie Hall the first performance in this country was given of his oratorio, Paradise Lost, by the Catholic Oratorio Society. It is a composition of scholarly construction and contains effective choral numbers, which are admirably written for the text to which they are set. However, there is an absence of melodic spontaneity which gives to the choruses a certain mechanical aspect. As music it should be classed as interesting rather than important.

In so far as musicianship is concerned there can be little fault found with any portion of Paradise Lost, and the orchestral score reveals the hand of a master who is thoroughly familiar with the orchestra and its possibilities. Further, Dubois has infused a distinct dramatic spirit into his composing, and if he has occasionally missed the element of majestic dignity and awe it has not been because he has failed to strive for them conscientiously. 'Tis Night, a chorus in the third part of the work, built on broadly choral lines, is worked out with an effectiveness which approaches thrilling moments at its climax. Victoria! 'Tis Ended, is another stirring chorus, and the society gave it with splendid body of tone, unanimity of phrasing and a distinctness of enunciation which compelled admiration. Their Savior, too, gave the chorus an opportunity to display its skill, and here the excellent training of Mme. Kronold showed to special advantage.

The soloists, Selma Kronold, George Gillet, George Carre, Robert Campbell, Francis Motley, David Sheehan and W. H. Hirschman, sang with intelligence and did as well as was possible with music which is not grateful for solo singing. The chorus, numbering one hundred and fifty voices, and the orchestra, drawn from the ranks of the Philharmonic Society, were ably directed by Emil Reyl, who held his forces well in hand at all times and read his music with nice regard for dynamic contrasts. The performance was held under the patronage of Archbishop Farley.

MAURICE NITKE'S CONCERT

MAurice Nitke, a young violinist of distinct promise, gave a concert in Carnegie Lyceum a few evenings ago under circumstances which must have pleased him. For this occasion a violin, reported to be worth $14,000, was loaned to him by Mr. Fletcher, a millionaire, who makes a specialty of collecting rare violins. Whether or not the instrument is worth the money stated, the fact was apparent that it was one possessing a large, warm tone, and this fortified young Mr. Nitke, who acquitted himself in a manner which indicates that he has done well in choosing his profession. Although inclined to sentimental exaggeration in compositions of slow movement, young Nitke has a well defined musical feeling, a good sense of rhythm and plays in tune. He appeared to best advantage in Sarasate's Spanish Dance, which he played with clarity of tone and the dash that proper interpretation of the number demands. Assisted by C. R. Macauley, at the pianola, he played Beethoven's Kreutzer Sonata and the Rubenstein Sonata opus 13. There were other compositions on the program, which was well made up and tastefully played.

LYRIC OPERA PROMISED

AS announced in the columns of Vogue some time ago, the management of the New Theatre will give, during the forthcoming season, a special season of opera comique—lyric opera, according to the exact wording of the management—including forty performances of ten different operas. These performances will be given at one evening and at one matinee performance throughout the twenty weeks' seasons, and the services of the Metropolitan Opera Company will be utilized in the presentations. It is also probable that engagements will be made with a number of French singers who excel in opera comique, so that there will be only the very best material available for the filling of the important roles. This move is one of the greatest importance to musical New York, as the size of the New Theatre is peculiarly adapted to the giving of operas of lighter calibre. For these operatic performances the scale of prices will range from $1.50 to $5, which conforms to the prices now asked at both the Metropolitan and Manhattan Opera Houses. It is still too early for the complete announcement of the operas which will be given, but it is promised that while those of established popularity will be found in the list there will be novelties for which negotiations have already been begun.

ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. Until 23 May.

Knoedler's Eighteenth Annual of Oil Paintings by the Woman's Art Club of New York. Until 8 May.

Twenty-second Regiment Armory. Exhition of Municipal Art. Until 16 May.

Wunderlich's. Etchings and lithographs by Whistler.

Montross'. Collection of selected modern paintings. Until 8 May.

Clausen's. Recent paintings by Morris Weston, Miss Edith Very and other artists.

Haas. Paintings and drawings by Max Weber. Until 8 May.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints. Pictures of animals in black and white.

Boston. Copley Hall. Paintings by Sorolla y Bastida. Until 11 May.

Cincinnati. Art Museum. Paintings by old and modern masters, loaned by Scott & Fowles of New York. Until 9 May.

Pittsburg. Carnegie Institute. Thirteenth Annual International Exhibition of Oil Paintings. Until 30 June.

Philadelphia. Pennsylvania Academy of Fine Arts. Fifteenth Annual of the T. Square Club and the Philadelphia Chapter of the American Institute of Architects. Until 16 May.

Washington. Corcoran Gallery. Architectural drawings, etc., by the Washington Architectural Club. Until 11 May.

EXHIBITIONS TO COME

New York. Knoedler's. Pastels by Mrs. A. C. Barney, of Washington. 10 to 20 May.

Poland Springs. Maine State Building. Fifteenth annual of paintings. 8 June to 1 Oct.

Seattle. Alaska-Yukon-Pacific Exposition. Opens 1 June.

GOSSIP

THe principal events of interest this week are the last two large art exhibitions of the season—the International Exhibition of Paintings at the Carnegie Institute, Pittsburg, which was opened on Founders' Day, 29 April, and which will receive more extended notice in next week's Vogue, and the forty-second annual of the American Water Color Society, which was opened with a stag reception on the evening of 28 April at the Fine Arts galleries, in New York. The latter, considered by many to be the finest display ever given by this society, has about six hundred pictures, including water-colors, pastels, black and whites and etchings, while among the artists represented are a number of new men, as well as some who have not exhibited in years. By Edward Dufner should be mentioned five or six notable pictures, among them The Brook, Summer Afternoon, and Reflections, by Albert Sterner, who has not exhibited for nine or ten years, The Sea Maiden, The Breezy Morning, and five other examples; by Charles L. A. Smith, The Road to Santa-Barbara, a charming composition; by Charles S. Chapman, a new-comer, two delightful pastels called The Freezing Brook and The Mill Pond; by Charles Warren Eaten, eight characteristic works, rich in color and feeling, among which is The Woods at Sunset, and by William Merritt Post, a canvas entitled The November Morning. The middle gallery is given up to etchings and black and whites, among which are a number of recent drawings by Charles Dana Gibson.

At Knoedler's Gallery, in New York, the eighteenth annual exhibition of the Woman's Art Club (also opened last week), contains many excellent works, and is as a whole most interesting. Among the paintings are: The End of the Winter, by Mrs. Charlotte Coman; a portrait of Mrs. E. M. Scott, by Miss Helen Watson Phelps, and a characteristic flower piece by Mrs. E. M. Scott, entitled A Farmer's Garden. Alethea Hill Platt shows an interesting work called Home Again; Mrs. L. S. Bowers a strong painting, entitled The House on the Marsh.

The sale of the Henry W. Poor collection of art objects, which was held at his former home on 21, 22, 23 and 24 April, realized a total of $171,000. Among the items a very fine antique Roman altar-tabernacle was bought by the Metropolitan Museum for $7,100, but the highest price of the sale—$7,500—was paid for an old Gothic tapestry, The Visit of the Magi. The tabernacle is of white marble set with mosaics of porphyry, is thirteen feet in hight, and dates from the twelfth century. Among the other subjects were, an Italian renaissance ceiling, with fifteen picture panels, brought $4,100; a similar ceiling, somewhat smaller, $2,000; a Flemish sixteenth century tapestry, $5,600; an antique carved stone mantel, $3,250; four old Cipollino marble columns, $2,100, and an Italian renaissance screen, $3,100.

Both the Lotos and Engineers' Clubs have been holding interesting loan exhibitions of American paintings at their club houses. That at the former was retrospective, containing many fine examples by George Inness, Homar Martin, Winslow Homer, and other earlier artists, while that at the Engineers' Club was composed entirely of works by living artists.

THE SHOW GIRLS IN THE BEAUTY SPOT, AT THE HERALD SQUARE THEATRE

SEEN ON THE STAGE

THE WRITING ON THE WALL

Miss Olga Nethersole's new play by William J. Hurlbut, now at the Savoy Theatre, is almost unalloyed melodrama, and but for the fact that the final atrocity of slow music is mercifully omitted, the more harrowing moments would drive an audience to drink. Taking advantage of the current public sensitiveness touching predatory wealth, and the recent sharp criticism of the Trinity Corporation, Mr. Hurlbut has constructed a domestic tragi-comedy in which the interest is made to focus upon a group of crazy tenements in Houston Street owned by the chief male character of the drama, Irving Lawrence. The play does not really touch the economic question at the bottom of the tenement house problem, but the appeal to sentiment is made again and again with force and effect, while side by side with the semi-public question at issue is the infidelity of the husband, and at length the potential infidelity of the wronged and long forgiving wife. Just as Barbara Lawrence has decided that for the sake of her son she will remain in name, though in name only, the wife of Irving Lawrence, the death of the child by a fire in one of his father's tenements, whither he has gone bearing gifts, the death under the same conditions of the man whom Barbara has come to love, and the promise of Lawrence to meet the accusation of violating the building laws by an open confession, alter the whole situation and pave the way for a true reunion of husband and wife. By way of intensifying the local color, there are sharp references to the Trinity tenements, and the Trinity chimes sound from time to time throughout the play.

Ten characters make up the cast of the play, and three of them are much of the time on the stage. Miss Nethersole puts into a part such as she is not often called upon to play, that of the sympathetic woman, faithful wife and tender mother, a vast amount of melodramatic energy, but little or no delicate implication. Indeed, the author has left no room for such subtleties, for he has ruthlessly underscored everything so as to drive home his meaning to the wayfaring man and woman. Mr. William Morris, as Irving Lawrence, faithless husband and smart man of business but fond father, acts most of the time with a restraint that one finds refreshing in so highly seasoned a melodrama. The somewhat ungracious part of Lincoln Schuyler was not ill done by Mr. Robert T. Haines, but could hardly have interested an audience in the hands of any actor. Frank Craven, as John Trainor, the private secretary, gives the much needed relief of humor. Mr. Craven did the part excellently well, and his face, voice and manner are exactly suited to the character. It is highly significant of the public temper at this time that such a play can command the sympathetic applause of audiences made up of comfortably clad people, who do not dwell in tenements, and it is a painful index of public taste and culture that the author's effects must be obtained by a bald and crude appeal without the remotest hint of subtlety, or restraint, and with little or no relief in the shape of genuinely humorous lines.

THE INCUBUS—A CLEVER LIGHT COMEDY

An amusing play from the French is Lawrence Irving's translation of Les Hannetons, produced here at two special matinee performances at the Hackett Theatre last week. The Incubus, Mr. Irving calls his English version, and in spite of its improper theme, the author has contrived to introduce so many original and really amusing incidents that the main situation is not unpleasantly forced into the foreground. The play may safely be utilized to do duty as an example of the danger confronting the man who has a longing for an affinity. While it may be true that all matrimonial alliances do not yield a perfect state of domestic tranquility, it is also a fact, which The Incubus aptly shows, that the legal relationship alone is not responsible for domestic differences.

There can be no denying that the story is not a moral one, and that the play does not weigh well if it be considered solely from the standpoint of conventionality; but looked at with the leniency which the early incidents soon compel its humor is not to be easily dodged, and almost before one realizes it the laughter comes unchecked. If the realism of the underlying condition which is responsible for the events of the play were thrust prominently to the fore American audiences would be likely to receive Mr. Brieux's work with evidences of displeasure. However, when salient unsavoriness, after having done its momentary duty, is disguised in the brightness of the situations and dialogue which continue with unabating regularity, there is created a desire to see how the thing ends.

Just how Charlotte has won the affection of Pierre is not the easiest question in the world to answer. She is his social and mental inferior, besides being his exact opposite temperamentally. At the time the action begins, in the rooms of the young professor, they have lived together for five years, a custom not at all uncommon in France. During that time they have not been thoroughly happy, and the breaking point is seen to be in the very near future. Charlotte is nervous, nagging, deceitful, and given to drawing on her imagination for facts. Her impetuous and thoughtless acts have caused Pierre to be censured, and, though he does not know it at the moment, he is in danger of being brought to account before the faculty of the institution of which he is a part for insufficiently prepared work.

The appearance on the scene of an old acquaintance of Pierre's, Brochot, a veterinary, whom he has not seen in twenty years, causes a fresh outburst of temper from Charlotte when the professor announces his intention of following his new found friend to his quarters to examine a certain rare specimen the latter possesses. Then the storm breaks. While Pierre goes for his hat and coat, Charlotte locks the door leading to the outer hall, and a moment later tosses the key from the window to the street, which is five stories below. Unfortunately, it chances to alight on the head of The Gentleman From Below, and presently, preceded by the concierge he appears to demand satisfaction. In an amusing scene it develops that the visitor occupies quarters immediately below the quarreling young people, and that he, too, has what he terms a "young friend."

Six weeks elapse between the first and second acts, and during the period Pierre and Charlotte have visited the place of Brochot, in the country. Incidentally it also transpires that the long absent friend develops a fondness for Charlotte, and information of his visits to the deceitful young woman are made known to Pierre by The Gentleman From Below during another call, in which confidences are exchanged. Pierre has told his acquaintance that he has tired of Charlotte and would welcome knowledge of her disloyalty to him so that he might have an excuse to be rid of her, but when he is told to "rejoice" he becomes furious. Accusing Charlotte of entertaining an affection for Brochot, another scene is caused, which ends by her admitting that she has allowed him to make love to her, declaring that his ability to make a noise like a railway train was his most attractive quality.

The long threatened separation finally takes place, although, as Charlotte afterward says, she had no idea that Pierre uld let her go. For three days the professor deludes himself with the idea that he is happy. He takes long walks—alone. He even plans for a trip into the country on the two hundred francs he has saved from his 'bus money. But fate interferes, for Charlotte, after informing all her acquaintances of her intention to commit suicide at a certain place and time, throws herself into the river, and after being rescued by a nearby boatman is brought, dripping, back to her old quarters, where she finds—despite Pierre's first assertions to the contrary—that she is welcome. The concluding line, spoken by Charlotte as the curtain descends, causes a roar of laughter because it reveals her inability to refrain from bullying the mild and retiring professor of natural history.

Lawrence Irving shone to advantage not only as translator of the play, but also as Pierre, and although he was occasionally a little too repressed, his playing of the role was marked by naturalness, a keen insight into the mannerisms of the scholarly professor and a finished method. Mabel Hackney, as Charlotte—the incubus—was a delight. She gave one of the best portrayals of a character which the New York stage has seen this year, and never for a moment was she out of her part. In voice quality, inflection, pose and gesture she was almost beyond reproach, and the audience was quick to recognize her exceptional work, as, indeed, it was that of every member of the company. Thomas Williams, playing The Gentleman From Below, made his role true to the life, and Isabelle, as Charlotte's friend; A. Field-Fisher, in the part of Brochot; J. P. Winter as the boatman, and Margaret Weston as The Lady From Below, contributed much to the splendid support.

THE CANDY SHOP IS LIKELY TO BE A POPULAR SUMMER SHOW

Under ordinary circumstances to keep the plot of any dramatic performance in the background until a few moments before the play is over would be fatal, but where musical comedy is concerned it does not matter. Therefore, the author of The Candy Shop, which received its New York premier at the Knickerbocker Theatre last week, has committed no serious offense in this respect, and all is well. For a summer show this latest addition to Broadway's entertainments fills its purpose admirably. While it is true that it bears a striking resemblance to a series of specialties by well-known performers, the fact that they are well done, even if much of the burden falls upon William Rock and Maude Fulton, makes the show acceptable.

In addition to these two there are Annie Yeamans, whose popularity is still strikingly alive, and Louise Dresser, whose singing is the same as ever. Frank Lalor does a capital bit with Mrs. Yeamans, and others who contribute their share to the liberal offerings are Boiss Milford, Leslie Gaze, Florence Morrison, Angie Weimers and Lillian Lee, the last two as the Alimony Sisters.

There are several good songs, and one or two lyric bits of clever swing, for which John L. Golden is responsible. But the book needs some more thought on the part of George Hobart, who has not done himself full justice. The production, though, is handsome and elaborate, and there seems no end of good-looking girls.

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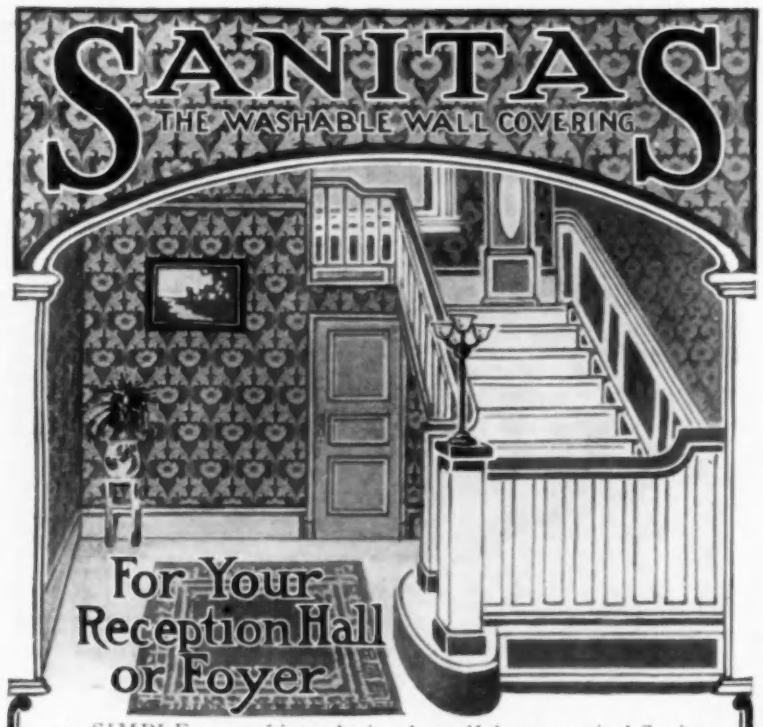

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WHAT THEY READ

THE RED CITY. A NOVEL OF THE SECOND ADMINISTRATION OF PRESIDENT WASHINGTON. By S. Weir Mitchell, M.D., LL.D., Author of Hugh Wynne. With Illustrations by Arthur I. Keller. The Century Company. $1.50.

AGe has no power to stale the peculiar charm and spontaneity of Dr. Mitchell's pen. Indeed the offspring of the veteran author's declining years, as presented in The Red City, seems to us quite his most engaging and gracious essay in fiction, with the possible exception of Hugh Wynne, of which fine novel the present tale is a sort of continuation.

The title has been most happily chosen, for besides the fact that red brick has ever been a distinguishing feature of Philadelphia building construction, the quaint city on the Delaware, as it was in the late eighteenth century, furnishes the background for the romance almost continuously from beginning to end.

The story itself relates the adventures of an exceedingly attractive young French nobleman and Huguenot, who came with his mother to America as an emigré, after the wanton killing of his father at Avignon by the revolutionists.

Landing at Philadelphia with meagre resources, René runs across Hugh Wynne, now a prosperous merchant, and gladly accepts an offer to enter the worthy Quaker's counting-house. The transformed Vicomte and Mme. de Courval find board and lodging at the pleasant home of Mistress Mary Swanwick (gentle by nature, but strong-willed on occasions), who happens to have a daughter, exceedingly charming and keen-witted, albeit passing demure as becomes a young Quakeress. The reader will have to wait quite a while, though, before the element of romantic love assumes prominence. Meanwhile René finds time to mingle in the interesting society of the period. He comes into close contact with Stephen Girard, Jefferson, Hamilton, and even Washington, and forms an intimate and abiding friendship with a mysterious, but kindly German, who is also the most remarkable character in the story. Schmidt is an irresistible compound of cynic and humorous philosopher, a true citizen of the world, perfect in education and breeding, who admits of no petty human ill that cannot be soothed or forgotten by recourse to old Montaigne or Shakespeare.

Aunt Gainor Wynne we meet again frequently, sharp tongued, of course, but more delightful than ever. René has several exciting adventures and becomes unwittingly involved in cabinet intrigues almost to his undoing. There is also a graphic account of the great plague in Philadelphia.

Altogether, The Red City is one of those thoroughly sane, wholesome, human stories that even a jaded reviewer can read with unalloyed pleasure.

THE LITTLE GODS: A MASQUE OF THE FAR EAST. By Rowland Thomas. Illustrated by Charles Sarka. Boston: Little, Brown & Co. $1.50.

Mr. Thomas leaped into fame with his story called Fagan, for which a weekly publication paid him the prize of $5,000, when he offered it in a competition with thirty thousand other manuscripts. Fagan, which is given in this volume, was not worth $5,000, but the prime quality of freshness, which probably led the judges to award the prize to Mr. Thomas, will commend these stories to a host of readers. Mr. Thomas has an eye for the picturesque and significant in Filipino life, a certain careless vigor of style, and a dramatic gift of no mean quality. Fagan, which opens the volume, is a good story, but not a great one. There are many other good stories in the book. A few of them will shock the anti-imperialists anew, but Mr. Thomas does not necessarily hold a brief for American imperialism; he merely shows us life in our eastern possessions as he sees it. The military stories seem to betray the influence of Kipling, though they have neither his force nor his humor; they have, however, both force and humor in no mean measure. One of the best of the military stories is A Little Ripple of Patriotism. Mr. Thomas presents other than his inherited New England view of the race question in the story called Where There is No Turning. There is much that

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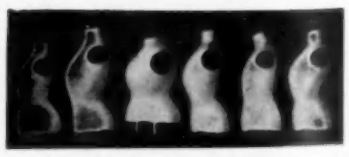

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is new and impressive in these stories, but Mr. Thomas must come out into the open and show what he can do on ground more familiar to the average reader before a definite judgment can be passed upon his powers.

INTERPLAY. By Beatrice Harraden, Author of Ships That Pass in the Night. Frederick A. Stokes Company, $1.50.

The heroine of this novel is a woman with a past, which may or may not have been justified. Each reader will have his own opinion on that point. When Harriet Rivers left her husband to live with Robert Stilling, the forsaken one, from motives of revenge, refused to grant a divorce. The lover lived only a short time, and on his deathbed consigned to Harriet the care of Paul Stilling, his mentally weak half-brother—a trust that she held sacred.

After Robert's death the husband consented to divorce Harriet, and at the opening of this story, several years later, we find her established in a cosy London home with Margaret Tressider, an old school friend, who had well fought some hard battles of her own.

A workshop at the top of the house has been fitted up for Paul, whose eccentricities appear to exercise a curious influence over the entire household. The real romantic interest of the novel begins with the entrance of Captain Edward Pending, a successful Arctic explorer, who meets the two friends under unusual circumstances and wishes to marry Harriet without being aware of the unfortunate episode in her past life. The enthusiastic captain promptly asks his sister-in-law and her daughter to call on Mrs. Rivers. Thereby, however, the ardent lover unconsciously raises stumbling blocks in the way of his future happiness, for Mrs. Ermyntrude Bending, with sisterly foresight, at once starts to investigate Harriet's past. In the prosecution of this unselfish task she is greatly aided by William Tressider, Margaret's ultra virtuous and quite tiresome brother, who wants his sister to leave Mrs. Rivers altogether and live with their aunt, Miss Caroline Benbow, a consistently selfish and exceedingly sharp-tongued old lady. Miss Benbow, by the way, is the best drawn character in the book, and her pungent sayings make capital reading. Dr. Edgar, too, is well drawn, and during the emancipation of Bessie Bending from Mrs. Ermyntrude's autocratic rule there are many clever and diverting hits at woman's suffrage. On the whole, however, Interplay is a singularly depressing book, and surely the end is unnecessarily sad.

WALT WHITMAN. By George Rice Carpenter. The Macmillan Co., 75 cents, net.

When Professor Carpenter, of Columbia University, died, to the great regret of all who knew him, he had barely finished reading the proofs of his Whitman. It is most fortunate that he lived to finish this really important book, for one finds it hard to believe that any other man could have given us so just and sympathetic an estimate of Whitman, yet one so clearly bearing the mark of judicial detachment. There are comparatively few biographical details in the book; what the author concerns himself with is Whitman, poet and man. Whitman was a true mystic, according to Professor Carpenter, and as such he had the genuine ecstatic vision in which state he felt himself one with the whole scheme of things, read the secret of the universe. This account of Whitman seems plausible enough to those who can accept the theory of ecstatic vision, and grave psychologists now tell us that it may safely be accepted.

Those who have learned to accept and enjoy Whitman's poetry will be much interested in Professor Carpenter's attempt to account for the somewhat sudden development of the poet's style and thought. Up to the age of 35 Whitman's writing was mainly conventional and commonplace, then suddenly at 36 he puts forth the revolutionary Leaves of Grass. It is the opinion of Professor Carpenter that Whitman reached his philosophy of life through the mystic faculty of vision; that he reached his verse form through an effort to find a semi-lyric prose, designed to convey a spoken rather than a written message. It seems a pity than the space at the biographer's command did not admit this instancing many passages in illustration of the essential and delicious lyric quality in the best of Whitman's verse. Af-

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ter years of foolish ridicule at the hands of the stupid or the wilfully blind some of us see at length that Whitman was in some respects the greatest lyrist of his time, that nearer than any other poet of the last half-century he succeeded in finding a cadenced medium exactly suiting sound to sense.

What Professor Carpenter has to say of Whitman's preoccupation with usually forbidden subjects is sympathetic, moderate and sound. He is less successful in his attempt to explain and justify to men of Anglo-Saxon mold Whitman's joy in close physical contact with friends of his own sex. It should be said also that Professor Carpenter overlooks an essential consideration in his discussion of the man's democracy. Perhaps every generous-minded man, even of conventional and aristocratic breeding, has moments when democracy looks beautiful to him, but on the other hand it is certainly not easily possible to such a man to be content and comfortable in daily close association upon equal terms with the coarse and ill-educated. Whitman, it must be remembered, made companions of men, sprung, like himself, from plain, wholesome old American stock of the simpler sort. He would have found it less comfortable perhaps to live with men of immediate European peasant origin. It must be remembered, too, that Whitman's simple companions soon recognized his greatness. A great man finds it easy to be a democrat, because his fellow democrats unconsciously accord him recognition as a superior person, respect his privacy and defer to his needs. It is the essential of democracy not that a man find equal joy in the society of all men, but that he be able to meet all comers without patronage to the humble or cringing to the great, that he knew how to choose his intimates regardless of their material wealth or worldly consideration.

This book, small as it is, must be held a very notable piece of biography; certainly it is the most important recent addition to the English Men of Letters series, and perhaps it will be recognized as the very best volume yet contributed to that series.

THE NEWEST BOOKS

Jesse Lynch Williams's sketch of ex-President Cleveland, entitled Mr. Cleveland: A Personal Impression (Dodd, Mead & Co., 50 cents, net), is a young man's account of an old and distinguished man's character and personality as they appeared in the last ten quiet years of a busy life. It is a difficult thing to judge a President while he is still in the White House, and Mr. Cleveland entered upon his office surrounded with an atmosphere of mystery, for he had been known to few before his election to the presidency. When Mr. Williams knew Grover Cleveland he was living in retirement at Princeton, but in spite of no longer posing in the limelight, he had about his rugged head the halo that hovers over a man twice chosen as the nation's chief. For Mr. Williams, Mr. Cleveland was without peradventure a great man. What he has to tell of Mr. Cleveland's sayings and doings indicate the man's simplicity and sincerity, but hardly his greatness. The portrait quietly and pleasantly bodied forth is, however, interesting and in part illuminating, though so e of the more trivial incidents might well have been omitted. Mr. Williams here, as elsewhere, writes well, though he falls into a few surprising infelicities of phrase, apparently the result of insufficient care in revision.

Thomas P. Mosher's new reprint of Browning's poem, Rabbi Ben Ezra, has by way of preface a few words of the publisher's own and a good many of Arthur Symonds's. The latter thinks this the greatest modern religious poem. This little volume is in the attractive form that the world has learned to expect of the Mosher press. It is square, and the paper cover is beautifully decorated with the leaves and the blossoms of the violet.

RECENT FICTION

In The Wiles of Sexton Maginnis (The Century Company, $1.50) we have Irish humor and character as set forth by one who should know both, Maurice Francis Egan. The book is a volume of sketchy short stories strung together by the recurrence of the same set of characters,

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and vivified by a bit of a love story. Perhaps the distinctive note is furnished by the Catholic clergy of all ranks from monk to bishop, and the inmates of a nunnery, most amiable and feminine persons who enjoy the humors of the faithful, and have quick sympathy for the joys and sorrows of their friends in the world. Sexton Maginnis himself is a most entertaining Irishman with a fund of droll humor, some rather transparent arts of his own, and a continuous need for the directive care of some more energetic and worldly-wise person. Out of these elements, and the contrasted characters of Irish and Italian laymen, Mr. Egan has made a most entertaining volume. His scene is laid in a raw southern town, in which the sole unifying force is the Church. There is a fine tolerance and humor in the Bishop that helps him to understand and manage the diverse human elements about him, and he is delightfully contrasted with his severe secretary and with the unworldly convert priest. Such a book as this should be enlightening to Protestants, even though they should make full allowance for the idealizing tendency of a sound Catholic in dealing with the Church. Mr. Keller's illustrations are distinguished for agreeable atmosphere and the sympathetic touch.

During a six weeks' visit that Irene Baxender pays her aunt she religiously keeps a diary. This faithful record is revealed to the reading public under the title of Aunt Maud (The McClure Co., $1.50), by Ernest Oldmeadow. The strictly young-girlish atmosphere is almost too well maintained and the interpolation of a few pages from a masculine diary would be a distinct relief.

Aunt Maud is a charming lady who has remained single by preference because of the untimely death of her betrothed ten years before the opening of the story. Fearing that her niece Irene may follow her example and remain unmarried, Miss Baxender invites Richard Camber, a Colonial judge at home on a vacation, to spend a month with them, and then begs Irene to consider him as a possible husband. At the same time the much designing aunt secures the presence also of Fanny Bates and her fiancé, trusting that the sight of their happiness will inevitably influence Irene.

The girl resents the attempt to dispel the cherished dreams of romance, and expresses her wrath by telling the young man all about it. Then, indeed, arises a pretty situation; for with the cat out of the bag, what is Aunt Maud to be told?

Irene settles this difficulty in a most surprising manner, and Richard Camber is provided with opportunities to prove himself many times a hero.

The engaged couple contribute to the general disarrangement of Aunt Maud's plans by indulging in frequent violent quarrels with each other, and that sorely tried spinster has many difficulties to overcome. The descriptions of an English garden and its surroundings are exceedingly attractive, but the diary form is apt to wax wearisome when it covers no less than 373 pages.

LITERARY CHAT

AMong the spring announcements by the Messrs. Cassell are novels by Katharine Lyman and Fergus Hume; a biography of Geo. Borrow, by R. H. J. Walling; Women of All Nations, a monumental 2-volume work by many eminent hands, recording characteristics, habits, manners, customs and influences and profusely illustrated with plates in color, and other pictures, some of them not hitherto published; Every-day Japan, by Arthur Lloyd, M. A., and several books on gardening and other outdoor subjects, and Cassell's House Decoration, an illustrated work edited by Paul N. Hasluck.

A Gentleman of Quality (Boston: L. C. Page and Company, $1.50) is a highly improbable story of mistaken identity and mystery by Frederick Van Rensselaer Dey. The sole claim of this novel upon the reader's interest lies in its complicated and ingenious plot. It is without distinction of style, feeble in the delineation of character, and unconvincing in the presentation of passion.

Among recent books of fiction by the Scribner's are The Butler's Story, by Arthur Train; In the Wake of the Green Banner, by E. P. Metour, a story of a religious war in North Africa; Mr. Justice Raffles, by E. W. Hornung, and The Lodger Overhead, a volume of welcome short stories, by Charles Belmont Davis.

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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

MAny women who take pleasure in personally attending to a few of the more practical details of housekeeping fear to injure the texture and general appearance of their hands by following their inclinations. The old housewifely instinct which induced many of our great-grandmothers to wash their porcelain heirlooms personally is not quite extinct, although in the general life of town there is little time for such occupation. However, it may be interesting to know that a means has been provided whereby this, as well as many other phases of domestic duty, may be accomplished without injury to the hands. The finest and most durable rubber is used for beautifully made gloves to be slipped on when so occupied, or when engaged in amateur gardening, and these will not only entirely protect the hands, but beautify them as well. The gloves are made with room at the wrists, permitting of their ready removal, and they do not restrict the free use of the fingers, as they are especially pliable. No seams mar the continuity of the rubber or give a vantage point for early splitting or breaking. Price $1 a pair.

Statistics prove that the hair of the American people has steadily grown weaker and thinner during the past quarter of a century, until to-day the question of arresting such wholesale deterioration has grown to be of paramount importance. The formation and physical structure of the hair is extremely delicate, as has been pointed out in this column many times, and when disease has fastened upon it, restoration to perfect health is by no means easy. Each hair grows from a small projection called the papella, which is situated at the bottom of the follicle—a minute sac-like depression in the skin. To each of the latter one or more sebaceous glands are attached, and these are filled with a fatty secretion, which supplies the natural oil of the hair. Arterial branches surrounding the follicle give the blood supply necessary to health, and when these supplies are interfered with the hair deprived of its nourishment, falls. Dandruff in excessive quantities is the chief cause of baldness, because it is in reality a functional disease of the sebaceous glands, the latter throwing off an abnormal amount of matter which dries on the scalp and appears in various degrees of unnatural consistence. Unfortunately, few persons who have had no previous experience, appreciate the seriousness of the situation, and the disease is neglected.

Several important questions are to be considered, and so many conflicting statements are made by the various scalp and hair specialists, that the novice is naturally bewildered and does not know whom to believe. A few rules may be generally applied, but since individuality plays so prominent a part in all cases it is impossible to give positive advice that will be effective in all cases. It is safe to say, however, that massage always proves a beneficial agent, as well as that systematic care is absolutely required to achieve any results worth mentioning. Also, I may recommend a new hair tonic as one of the best and most scientific on the market, and reliable in every way. It has been in practical use during the past three years, and is long past the experimental stage, so one can speak positively of its merits. This tonic eradicates dandruff, feeds and stimulates the scalp, cures irritation and restores lustre. So much for what it can and does achieve, and on the other hand, no claims are made that it will restore the color of gray hair, or induce a new growth where the follicles have become atrophied after a long period of baldness. This frankness begets confidence, and the knowledge that it is personally prepared by a graduate of a leading institute of Paris is an added guarantee of the excellence of its character. Price $1 a bottle.

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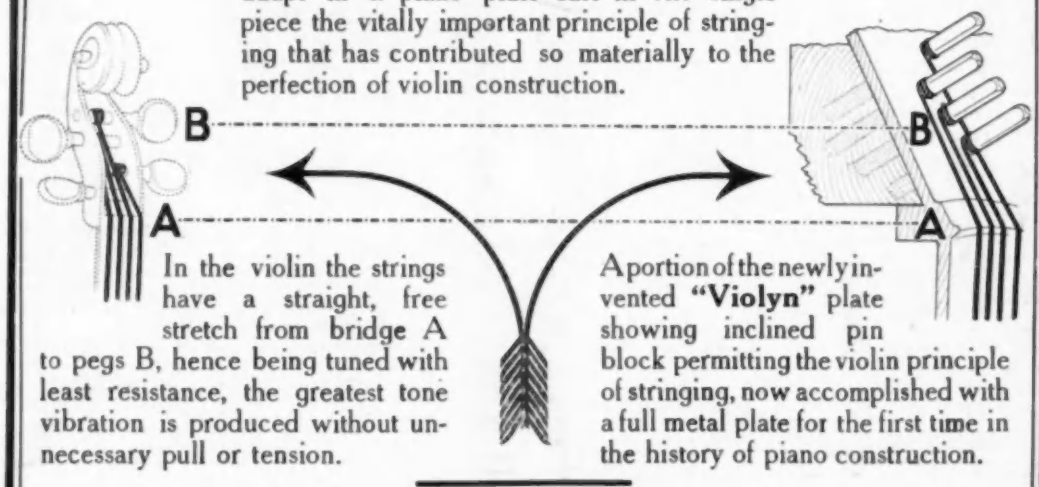

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